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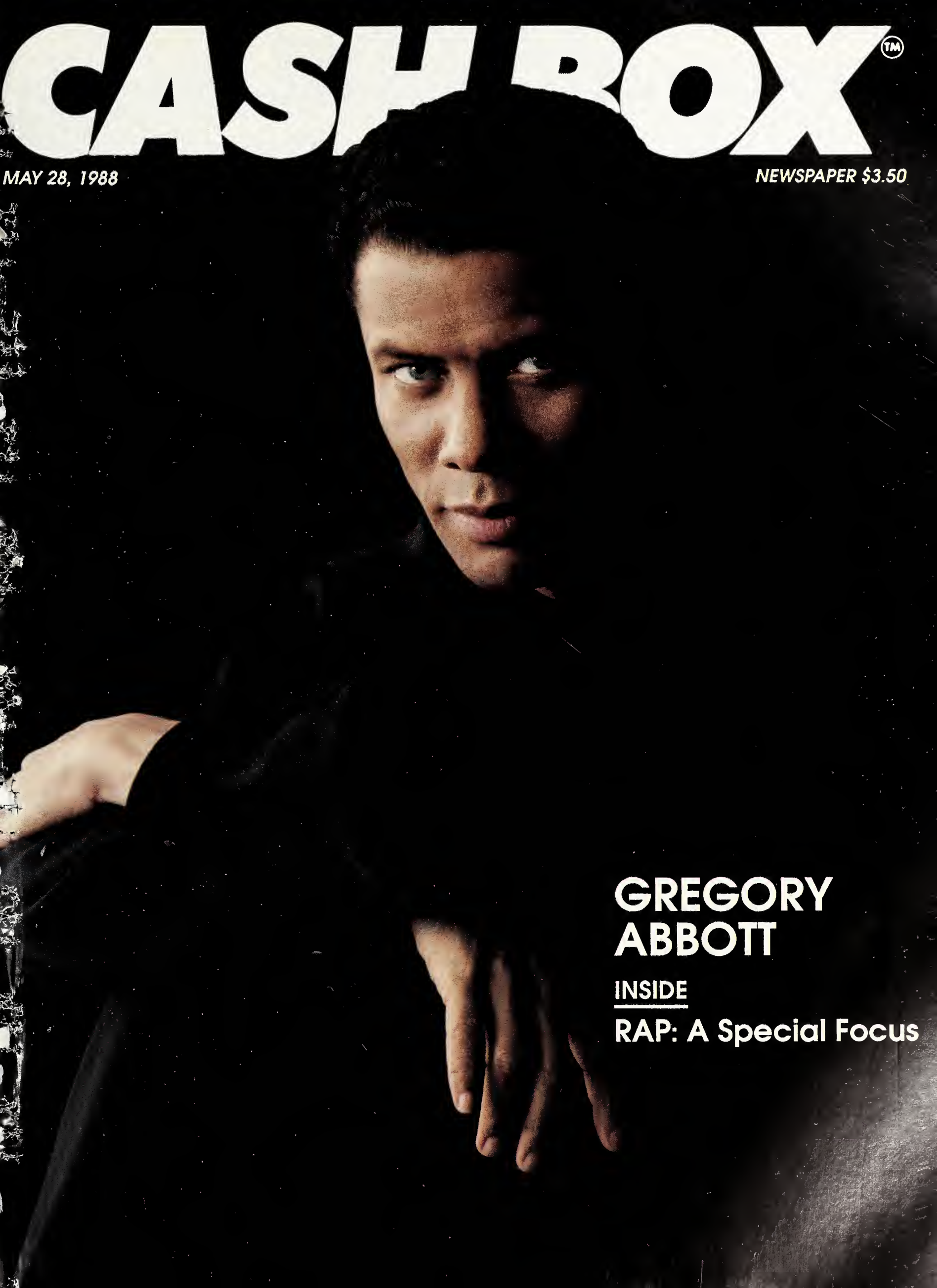


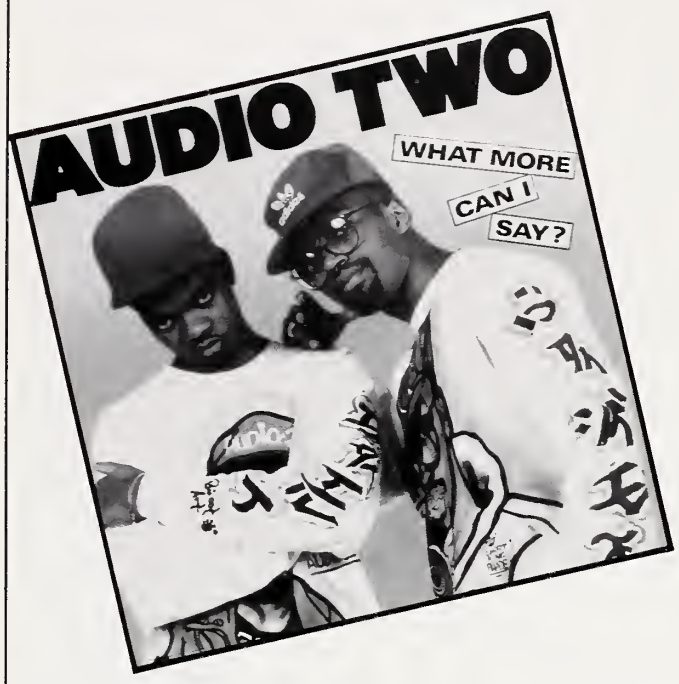
GREGORY ABBOTT

INSIDE

RAP: A Special Focus

FIRST PRIORITY HAS THE HITS ALL

RAPPED UP!



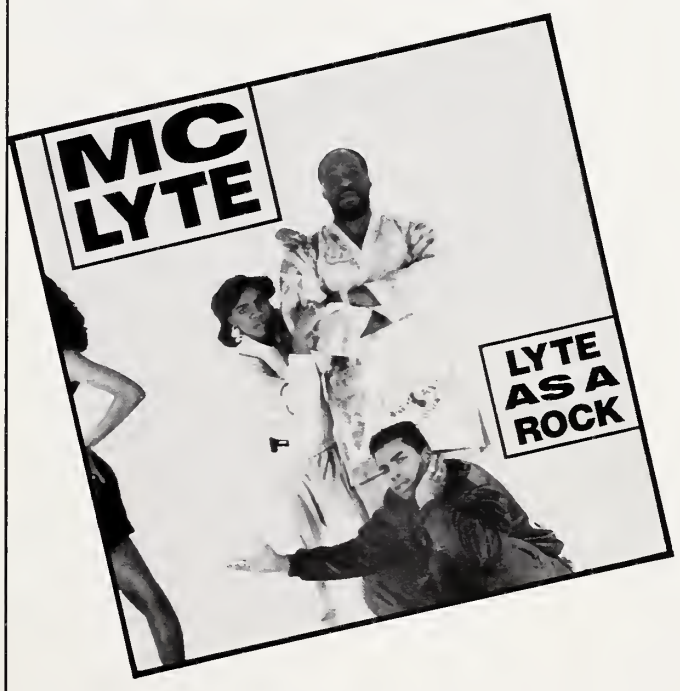
AUDIO TWO

WHAT MORE CAN I SAY? (90907)

featuring the singles

"Top Billin'" (7-99367) (0-96712) (DMD 1141) **and**
"I Don't Care" (0-96664) (DMD 1165)

Produced by Audio Two; Audio Two and Daddy-O; Audio Two and King of Chill
Management: Nat Robinson Management



MC LYTE (90905)

LYTE AS A ROCK

featuring the singles

"I Cram To Understand U (Sam)" (7-99366) (0-96711) (DMD 1142)
and "10% Dis" (7-99354) (0-96704) (DMD 1152)

Produced by Alliance; Audio Two; King of Chill; Prince Paul
Management: Nat Robinson Management

THE ALLIANCE

"Bustin' Loose" (0-96663) (DMD 1166)

Produced by The Alliance

On First Priority Music Records and Cassettes; available soon on Compact Disc.

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Rap: A Glossary

To promote a greater understanding of rap culture and to ease the reader's progress through this special rap issue, ***Cash Box*** *is providing this glossary of essential rap terminolgy. Please use these terms with extreme care, however, as the wrong word in the wrong place is evidence that one is "illin'."*

b-boy, b-girl (b-boi, b-gûrl) *n.* A rap fan
bite (bìt) *v.* To copy in an uncreative way
brim (brîm) *n.* Hat
bug (bûg) *v.* To get crazy
bust (bûst) *v.* To move into action
chillin' (chîlîn) *v.* Relaxing, or behaving in a cool mannner.
cold (kõld) *adj.* Extremely cool, good or fashionable
def (Dêf) *adj.* Good or cool
dis (dîs) *v.* To put down, to be disrespectful or dismissive
dope (dõp) *adj.* The best
down by law (doun bî lô) *adj.*: in complete understanding
fresh (frêsh) *adj.* New or good
hip-hop (hîp-hôp) *n.* All-encompassing term for street culture, including graffiti, rapping and break-dancing.
homeboy, homegirl (hõm-boi, hõm-gûrl) *n.* A friend or resident of the same neighborhood
illin' (îlîn) *v.* Acting in a strange or unusual manner.
in effect (în î-fêkt') *adj.* Deffer than def, doper than dope
juice (jõõs) *n.* Power, energy, money, desirable possessions
kicks (kîks) *n.* Sneakers
krush (krûsh) *v.* To hang-out, to party
M.C. (êm sé) *n.* A rap disc-jockey
plate (plât) *n.* A name-plate, worn on a chain around the neck
posse (pôs'ê) *n.* A group of homeboys or homegirls.
rope (rõp) *n.* A heavy gold chain
stoopid (stõõ'pîd) *adj.* An intensive meaning 'very'; good
sucker M.C. (sûk'er êm sé) *n.* A bad or ineffective rapper
word (wûrd) *interj.* An exclamation of approval or truthfulness
yo (yõ) *interj.* A greeting, as in "Yo, homeboy, those Fila jammies are cold chillin'."

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TOP POP DEBUTS

SINGLES
74
SIGN YOU NAME
Terence Trent D'Arby – Columbia

ALBUMS
25
LOVESEXY
Prince – Paisley Park

#1
POP SINGLE
ONE MORE TRY
Geroge Michael
Columbia

#1
B/C SINGLE
MERCEDES BOY
Pebbles
MCA

#1
COUNTRY SINGLE
EIGHTEEN WHEELS AND A DOZEN ROSES
Kathy Mattea
Mercury/PolyGram

#1
JAZZ ALBUM
SIMPLE PLEASURES
Bobby McFerrin
EMI-Manhattan

#1
COMPACT DISC
CROSS ROADS
Eric Clapton
Polydor

#1
POP ALBUM
FAITH
George Michael
Columbia

#1
B/C ALBUM
FAITH
George Michael
Columbia

#1
COUNTRY ALBUM
ALWAYS AND FOREVER
Randy Travis
Warner Bros.

#1
12" SINGLE
NITE AND DAY
Al B. Sure
Warner Bros.

WINNER'S CIRCLE

WILD, WILD WEST
Kool Moe Dee
Jive/RCA

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.

CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

			Last Week	Total Weeks
1	*ONE MORE TRY* (Columbia 38 07773)	George Michael	2	7
2	*ANYTHING FOR YOU* (Epic 34-07759)	Gloria Estefan and Miami Sound Machine	1	1
3	*SHATTERED DREAMS* (Virgin 7-99383)	Johnny Hates Jazz	4	11
4	*NAUGHTY GIRLS (NEED LOVE TOO)* (Jive 1089-7-J)	Samantha Fox	5	14
5	*WISHING WELL* (Columbia 38-07675)	Terence Trent D'Arby	3	20
6	*ANGEL* (Geffen 7-28249)	Aerosmith	6	18
7	*EVERYTHING YOUR HEART DESIRES* (Arista AS1-9684)	Daryl Hall John Oates	13	7
8	*I DON'T WANT TO LIVE WITHOUT YOU* (Atlantic 7-89101)	Foreigner	9	11
9	*TOGETHER FOREVER* (RCA 8319-7-R)	Rick Astley	15	7
10	*WAIT* (Atlantic 7-89126)	White Lion	11	14
11	*PIANO IN THE DARK* (A & M AM3003)	Brenda Russell featuring Joe Esposito	14	16
12	*TWO OCCASIONS* (Solar/Capitol 70015)	The Deele	12	13
13	*FOOLISH BEAT* (Atlantic 7-89109)	Debbie Gibson	19	6
14	*ALWAYS ON MY MIND* (EMI-Manhattan B 50123)	Pet Shop Boys	7	10
15	*CIRCLE IN THE SAND* (MCA MCA-53308)	Belinda Carlisle	20	7
16	*MAKE IT REAL* (MCA MCA-53311)	The Jets	21	6
17	*DREAMING* (Virgin/A & M AM 3002)	Orchestral Manoeuvres In The Dark	18	12
18	*THE VALLEY ROAD* (RCA 7645-7-R)	Bruce Hornsby & The Range	25	5
19	*WE ALL SLEEP ALONE* (Geffen 7-27986)	Cher	22	8
20	*ALPHABET ST.* (Paisley Park/Warner Bros. 7-27900)	Prince	28	5
21	*DIRTY DIANA* (Epic 34 07739)	Michael Jackson	29	4
22	*ELECTRIC BLUE* (Chrysalis VS4 43201)	Icehouse	10	16
23	*PINK CADILLAC* (EMI-Manhattan B-50117)	Natalie Cole	8	13
24	*STRANGE BUT TRUE* (Reprise 7-27998-A)	Times Two	24	12
25	*KISS ME DEADLY* (Dreamland/RCA 6866-7)	Lita Ford	31	9
26	*THE FLAME* (Epic 34-07745)	Cheap Trick	37	8
27	*WHERE DO BROKEN HEARTS GO* (Arista AS1-9674)	Whitney Houston	16	14
28	*I STILL BELIEVE* (MCA MCA-53288)	Brenda K. Starr	32	9
29	*MY GIRL* (Capitol B-44124)	Suavé	30	11
30	*NOTHIN' BUT A GOOD TIME* (Enigma/Capitol B-44145)	Poison	38	6
31	*NITE AND DAY* (Uptown/Warner Bros. 7-28192)	Al B. Sure!	39	8
32	*I'M STILL SEARCHING* (EMI-Manhattan B-50116)	Glass Tiger	33	8
33	*POUR SOME SUGAR ON ME* (Mercury/PolyGram 870 298-7)	Def Leppard	46	5
34	*NIGHTIME* (Virgin 99350)	Pretty Poison	34	9
35	*MERCEDES BOY* (MCA 53279)	Pebbles	49	4
36	*WHEN WE KISS* (Synthicide/Enigma B-75018)	Bardeux	36	8
37	*BEDS ARE BURNING* (Columbia 38-07433)	Midnight Oil	40	9
38	*NEW SENSATION* (Atlantic 7-89080)	INXS	51	3
39	*UNDER THE MILKY WAY* (Arista AS1-9673)	The Church	42	8
40	*DA' BUTT* (From School Daze) (EMI-Manhattan 50115)	E.U.	41	8
41	*PROVE YOUR LOVE* (Arista ASI 9676)	Taylor Dayne	17	15
42	*GIRLFRIEND* (MCA MCA-53185)	Pebbles	26	17
43	*DEVIL INSIDE* (Atlantic 7-89144)	INXS	27	16
44	*GET OUTTA MY DREAMS, GET INTO MY CAR* (Jive/Arista 9678)	Billy Ocean	23	16
45	*ONE GOOD REASON* (Chrysalis VS4 43204)	Paul Carrack	35	5
46	*SOME KIND OF LOVER* (MCA MCA-53235)	Jody Watley	43	17
47	*HEART OF MINE* (Columbia 38-07780)	Boz Scaggs	50	5
48	*LOST IN YOU* (Warner Bros. 7-27927)	Rod Stewart	56	4
49	*SHOULD I SAY YES?* (Atlantic 7-89108)	Nu Shooz	52	7
50	*MAN IN THE MIRROR* (Epic 34-07668)	Michael Jackson	44	17
51	*HANDS TO HEAVEN* (A&M 2991)	Breathe	62	4
52	*RUSH HOUR* (EMI- Manhatten B-50118)	Jane Wiedlin	61	4
53	*PROMISE ME* (Fever/Sutra 1917)	The Cover Girls	55	9
54	*TALL COOL ONE* (Es Paranza/Atlantic 7-99348)	Robert Plant	63	5
55	*SUPERSONIC* (Ruthless/Atlantic 7-99328)	J. J. Fad	60	5
56	*ROCKET 2 U* (MCA MCA-53254)	The Jets	45	19
57	*TAKE IT WHILE IT'S HOT* (Atco 7-99352)	Sweet Sensation	59	8
58	*I SHOULD BE SO LUCKY* (Geffen 7-27922)	Kylie Minogue	64	3
59	*HOLD ON TO THE NIGHT* (EMI-Manhattan B-50106)	Richard Marx	80	2
60	*PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J)	D.J. Jazzy Jeff & The Fresh Prince	77	4
61	*PARADISE* (Epic 34-07904)	Sade	68	3
62	*TROUBLE* (Mercury 870 154-7)	Nia Peeples	73	4
63	*ONE STEP UP* (Columbia 38-07726)	Bruce Springsteen	48	14
64	*MAKE ME LOSE CONTROL* (Arista AS1-9686)	Eric Carmen	83	2
65	*JUST GOT PAID* (Columbia 38-07744)	Johnny Kemp	78	3
66	*BLACK AND BLUE* (Warner Bros. 7-27891)	Van Halen	90	2
67	*I WISH I HAD A GIRL* (CBS Associated/CBS ZS4 07720)	Henry Lee Summer	54	16
68	*PAMELA* (Columbia 38 07715)	Toto	57	15
69	*I SAW HIM STANDING THERE* (MCA MCA-53285)	Tiffany	47	13
70	*NEVER GONNA GIVE YOU UP* (RCA 5347-7-RAA)	Rick Astley	53	24
71	*MOST OF ALL* (MCA MCA-53258)	Jody Watley	74	5
72	*ENDLESS SUMMER NIGHTS* (EMI/Manhattan B-50113)	Richard Marx	58	19
73	*LOVE CHANGES(EVERYTHING)* (Capitol B-44137)	Climie Fisher	82	
74	*SIGN YOUR NAME* (Columbia 38-07911)	Terence Trent D'Arby	DEBUT	
75	*BLUE MONDAY 1988* (Qwest/Warner Bros. 7-27979)	New Order	76	3
76	*TOMORROW PEOPLE* (Virgin 7-99347)	Ziggy Marley & The Melody Makers	88	2
77	*FORGIVE ME FOR DREAMING* (Chrysalis VS4-43237)	Elisa Fiorillo	85	3
78	*SOMETHING JUST AIN'T RIGHT* (Vintertainment/Elektra 7-69411)	Keith Sweat	81	4
79	*ROOTY TOOT TOOT* (Mercury/PolyGram 870 327-7)	John Cougar Mellencamp	86	3
80	*COLOUR OF LOVE* (Jive/Arista JS1-9707)	Billy Ocean	DEBUT	
81	*BEHIND THE WHEEL* (Sire/Warner Bros. 7-27991)	Depeche Mode	84	3
82	*WILD, WILD WEST* (Jive/RCA 1086-7-JXAB)	Kool Moe Dee	87	
83	*OUT OF THE BLUE* (Atlantic 7-89129)	Debbie Gibson	65	18
84	*DARLIN' DANIELLE DON'T* (CBS Associated ZS4-07909)	Henry Lee Summer	DEBUT	
85	*YOU HAVE PLACED A CHILL IN MY HEART* (RCA 8619-7-RA1)	Eurythmics	DEBUT	
86	*WISHING I WAS LUCKY* (UNI/MCA 50000)	Wet Wet Wet	DEBUT	
87	*MY LOVE* (Columbia 38-07781)	Julio Iglesias Featuring Stevie Wonder	89	3
88	*LIKE THE WEATHER* (Elektra 7-69418)	10,000 Maniacs	91	2
89	*FAT* (Rock'N'Roll/CBS4-07769)	"Weird Al" Yankovic	DEBUT	
90	*LITTLE WALTER* (WING/PolyGram 887 385-7)	Tony! Toni! Tone!	DEBUT	
91	*LOVE STRUCK* (A & M AM-3020)	Jesse Johnson	75	6
92	*UNDERNEATH THE RADAR* (Sire/Warner Bros. 7-27968)	Underworld	79	5
93	*I WANT HER* (Vintertainment/Elektra 7-69431)	Keith Sweat	66	19
94	*SAY IT AGAIN* (Arista AS1-9636)	Jermaine Stewart	69	11
95	*BREAKAWAY* (A & M AM-3014)	Big Pig	70	10
96	*STAND UP* (Warner Brothers 7-28108)	David Lee Roth	94	6
97	*(SITTIN' ON) THE DOCK OF THE BAY* (Columbia 38-07680)	Michael Bolton	67	19
98	*GET IT* (Motown 1930MF)	Stevie Wonder & Michael Jackson	92	4
99	*YOU DON'T KNOW* (Virgin 7-99405)	Scarlett & Black	72	18
100	*BROKEN LAND* (Elektra 7-69414)	The Adventures	93	3

PLEASED TO MEET HIM – In town for a recent double bill at the Ritz in Manhattan, Epic rockers Veron Reid of Living Colour (l) and members of the Godfathers Chris Coyne (second from left) and Peter Coyne (far right) made a special trip up to the CBS Records office to welcome new Division President Tommy Mottola (second from right).

Atlantic Inks Deal With East-West

LOS ANGELES – East-West Records, a newly-formed label headed by former WEA International C.E.O. Nesuhi Ertegun, will be distributed by Atlantic Records. In all territories outside the U.S., the label will be distributed by WEA International.

Nesuhi Ertegun, brother of Atlantic Chairman Ahmet M. Ertegun, worked as a jazz producer for Atlantic before a 17 year stay as head of WEA International. As a producer Nesuhi was responsible for many influential recordings by artists such as Charles Mingus, John Coltrane, Ornette Coleman and The Modern Jazz Quartet.

The first two releases from the New York based East-West label will be a new studio album by The Modern Jazz Quartet, *For Ellington*, and a recording of J.S. Bach's *Goldberg Variations* by synthesist Joel Spiegelman.

The announcement was made by Ahmet M. Ertegun, who commented, "Nesuhi's extraordinary production work during his Atlantic years contributed greatly to making our label a world leader in the jazz field... It is a privilege for all of us at Atlantic to be associated with this new beginning."

East-West founder and President Neshui commented, "When I made the decision to bow out of WEA International last year, my intention was to return to my first love; the discovering, nurturing, and producing of artists."

Nesuhi Ertegun will continue as President of the IFPI and President of Special Projects for the WCI Record Group.

Atlantic 40th Anniversary Concert Gets Those Reunion Blues

NEW YORK – In the end – after 12 hours at Madison Square Garden – three-quarters of Led Zeppelin (plus the son of the other, deceased, quarter) held forth at the gala Atlantic Records 40th anniversary concert, May 14, a concert that featured a mini-history of the label and which was broadcast in its entirety in England and in a hefty five-and-a-half-hour chunk on HBO and the Westwood Radio Networks stateside.

The Led Zeppelin reunion was one of many highly-touted reunions that were supposed to occur at the event – a fund-raiser for the new Atlantic Records Foundation – but rumored Rolling Stones, Who and Cream reunions were not to be. No matter, what everybody got was a long, rambling Whitman's Sampler of an extraordinary record label. From the old, rhythm and blues base of the label (LaVern Baker, Ruth Brown, the Coasters, Rufus Thomas, Carla Thomas) to the contemporary offspring of those pioneers (Debbie Gibson, Stacy Q, Rachelle Caprini, Levert) to a whole lot of shakin' in-between (Genesis, Foreigner, Iron Butterfly, Herbie Mann, Bobby Short, Yes, Manhattan Transfer, Nu Shooz, Laura Branigan, the Spinners, Miki Howard, Vanilla Fudge, Three, Sam Moore), Atlantic Records artists new and old came and went. HBO will be repeating some of the concert throughout the next few weeks, and there is a possible boiled-down 90-minute network special in the offing.

Arista Black Music Month Sampler To Benefit UNCF

NEW YORK – Arista Records' annual Black Music Month campaign – which last year earned a CEBA (Commercial Excellence in Black Advertising) Award – will include a sampler album, to be sold commercially for the first time, with proceeds to benefit the United Negro College Fund. The album, with liner notes by Martin Luther King III, will contain cuts by Whitney Houston, Dionne Warwick, Jermaine Stewart and other members of Arista's black music roster.

Warwick Foundation To Hold AIDS Benefit Weekend

NEW YORK – Dionne Warwick's newly-formed Warwick Foundation will hold an AIDS Benefit Gala Weekend, June 10-12 in Washington, D.C., to raise money, and awareness, for AIDS educational and health care services. Rosalynn Carter and Betty Ford will be the Honorary Chairpersons for the event, which will feature receptions, workshops, concerts and an auction.

"My hope is that the Warwick Foundation will provide leadership to the philanthropic community on the issue of AIDS," said Dionne Warwick, who is a U.S. Ambassador of Health. "More foundations must become involved in the AIDS fight, and I challenge them to join me in funding programs which educate people about the precautions to be taken to avoid infection and services which provide humane care and comfort to people with AIDS and support and counseling to their families."

For information about the weekend, contact the Warwick Foundation at (202) 628-1800.

Fox To Air All-Star Mandela Concert

NEW YORK – "Freedomfest – Nelson Mandela's 70th Birthday Concert," a six-hour all-star concert to honor the imprisoned leader of South Africa African National Congress, will be broadcast live in its entirety from London's Wembley Stadium, June 11, by the Fox Broadcasting Company. The show will air from 5:00 p.m. to 11:00 p.m. eastern time across Fox's entire lineup of affiliates. Ken Ehrlich will produce the program.

The current lineup of performers includes Phil Collins, Whitney Houston, George Michael, Dire Straits, Simple Minds, Whoopi Goldberg, The Eurythmics, Alvin Ailey Dance Co., Ashford and Simpson, Harry Belafonte, Chubby Checker, Joe Cocker, Natalie Cole, Billy Connolly, the Fat Boys, Roberta Flack, Gregory Hines, Chrissie Hynde, Freddie Jackson, Miriam Makeba, Hugh Masakela, Maxi Priest, Salt-N-Pepa, David Sanborn, Sly and Robbie, Stephen van Zandt, UB 40, Denzel Washington and Bill Wyman.

THERE'S A RIOT GOING ON – Metal mongers Riot are back and CBS Associate Records has them. Their new album for their new label is called Thundersteel. *Pictured at the band's signing, from left: Jim Caparro, vp sales, Epic/Portrait/CBS Associate Labels; Vinnie Perazzo, exec. prod. of Riot's album; John Warner; Bobby Jarzombek, Mark Reale, Tony Moore, and Don Van Stavern, Riot; and Tony Martell, vp and general manager, CBS Associated Labels.*

RAPPIN' LOCALLY – For this, *Cash Box's* first rap issue, *Points West* scurried and dug up some info on a couple of up-n-coming local rap acts:

First up is Synthicide/Enigma recording act **Metal MC.** Enigma's ever-quotable **Tom Cording** called us up and said "A rap issue! A rap issue! A rap issue wouldn't be complete without our Metal MC!" Yeah, sure Tom... *Points West* received a full-page "rap" bio on this quintet, and we wanted to share some highlights with you. It reads in part: "Some people say rap gotta come from New York/If you think that's true, then your bein' a dork ...They were influenced by Spinal Tap and Led Zep/But the people on the streets are gonna give them their rep/'Cause the records that they're making, you will have to agree/Come from L.A.'s deffest - they're the Metal MC" Whew!

Anyway, the band currently have a 12" single, entitled "Sink Or Swim," on the streets and are gearing up to release *Born To Party*, their first full-length waxing, on June 24. The day of the LP's release, Metal MC will be performing at the Harley Davidson East Coast Rendezvous in Albany, New York for an audience of 20,000 bikers. Whoa...

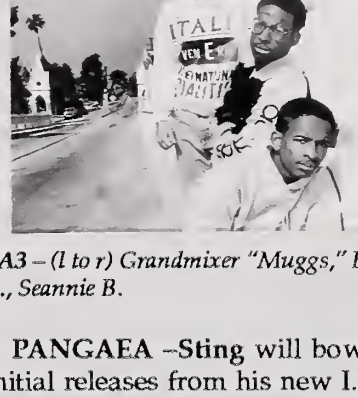
METAL MC – (l to r) The Shack, Johnny Go, Waf, Drum Dr. Moe.

Next up we have Geffen act **7A3.** This trio of relocated east coast rappers are currently enjoying attention via their "Party Time" 12". A majority of the attention for the band is gathering via the single's B-side, a powerful number entitled "Why?."

The lyrics in "Why?" deal with gangs and senseless acts of gang-related violence. Sample: "It's a dead-end road, a suicide ride/Where so many go and only few survive/Through the eye of a gun you live your lives/Influence the young to join in your despise... Why must a brother kill another for the color of a rag?"

Congratulations are in order to both 7A3 and Geffen Records for enforcing, with the release of "Why?," the positive effects that rap music can bestow on today's youth.

7A3 is featured on the current *Colors* soundtrack LP with "Mad Mad World." Interestingly enough, the band debuted at #1 with "Mad" on England's NME (New Music Express) rap chart - no small accomplishment. A full-length 7A3 LP is due at summer's end, be on the lookout...



7A3 – (l to r) Grandmixer "Muggs," Bretty B., Seannie B.

PANGAEA –**Sting** will bow the initial releases from his new I.R.S.-distributed Pangaea label on May 30. The label was formed in association with **Christine Reed**, former Vice President of A&R for CBS Masterworks, and I.R.S. Records founder **Miles Copeland.**

"Creative Anarchy" is how Sting describes the philosophy behind Pangaea. "Pangaea is an extension of my feeling that music shouldn't agree with what's imposed on it - the labels, the ghettos," he stated in a press release.

"The three of us have been working to support new trends in music," stated Copeland. "Pangaea will allow us to pool our resources. We plan to be non-discriminatory in our signings, picking up people from pop, rock, jazz, classical and avant-garde worlds - our signings will represent our diverse backgrounds, musical interests and our dedication to new, exciting music."

The first batch of releases will feature: **Steve Coleman's** *Sine Die*, *Voices Rising* by **Fareed Haque**, **Astor Piazzolla's** *Tango Zero Hour*, *Vertical's Currency* and *Days And Nights Of Blue Luck Inverted* from **Kip Hanrahan**, and *Conjure: Music For The Texts Of Ishmael Reed* which features songs and performances from **Taj Mahal, Allen Toussaint, Carla Bley, Lester Bowie** and others. On July 11, look for **Igor Stravinsky's** *L'Histoire du Soldat*, and albums from **Kennedy-Rose** and **Michael Convertino.**

HIGH BIAS –Take a good, long listen to **John Kilzer's** *Memory In The Making* (Geffen). Featured tunes include Kilzer's "Green, Yellow And Red" (which was covered by **Rosanne Cash** on her brilliant *King's Record Shop*) and the current AOR up-n-comer "Red Blue Jeans." Guests on the LP include Cash and **Rodney Crowell.** Check it out!

Until next week...

Tom De Savia

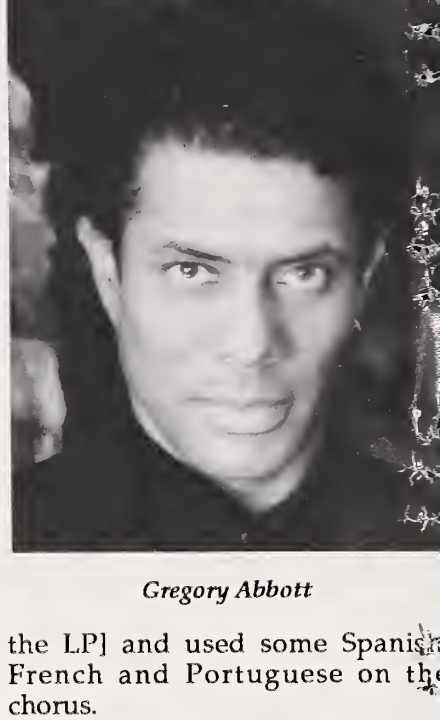
COVER STORY

Gregory Abbott

LOS ANGELES – In 1986, Gregory Abbott unveiled his debut album on Columbia Records, *Shake You Down*, to instant media recognition and public notoriety. The LP became an instant success - achieving platinum status in no time; "Shake You Down," the first single, topped both the pop and B/C singles charts. Gregory Abbott became the artist development story of the year.

Now, two years later, Columbia has issued *I'll Prove It To You*, Abbott's long-awaited second LP. Abbott wisely chose to take time recording his crucial second album, carefully avoiding the dreaded 'sophomore slump' that commonly plagues performers following up a smash debut. The album, entirely written, arranged and produced by Abbott, draws from a variety of styles and influences: from the hook filled "Runaway" to the bluesy "Prisoner Of Love," from the uptempo ballad "Crazy Over You" to the dreamy, yet powerful title cut. Abbott explained his decision to incorporate the international melting pot of influences that are found on his latest waxing: "I was influenced by the musical styles and techniques I experienced during my travels while promoting *Shake You Down*, especially Brazilian percussion and the advanced Japanese technology. I decided to expand my sound and take some chance. I wrote the songs for the album in Brazil, Japan, Portugal and New York City, so it definitely reflects a world sound.

"I had a lot of fun on this album, exploring different recording techniques, chord changes and vocal arrangements. As I worked abroad, I picked up many foreign phrases, so I had fun with 'Two Of A Kind' [a track on the LP] and used some Spanish, French and Portuguese on the chorus.



Gregory Abbott

With the release of *I'll Prove It To You*, Abbott should establish himself as a bonafide S-T-A-R. "The success of *Shake You Down* certainly changed my life," Abbott explained. "It allowed me to participate on the highest level in the music business and make an impact all over the world. To go to a country where I've never been before and communicate through music to people who often don't speak English - that was an awesome feeling. ...the highlight of the *Shake You Down* experience was the joy on the fans' faces when they saw me. Music makes me happy, but when my music makes someone else happy, it's total fulfillment."

Despite what Abbott's new album title suggests, he has nothing to prove - only goals to surpass.

FEATURE SPOTLIGHT

Irving Berlin's 100th Birthday: Wasn't It A Lovely Day?

By Lee Jeske

NEW YORK – Irving Berlin's 100th birthday, May 11, began with a group of celebrants serenading America's greatest songwriter in front of his Beekman Place town house. Berlin, a recluse for 20 years, didn't appear at a window to wave, but it didn't seem to matter. Irving Berlin – one of the century's very greatest artists – was 100 years old. The achievement of living for a century was far outweighed, however, by the achievements of his pen – the words *and* music to some of the most enduring songs imaginable: "White Christmas," "There's No Business Like Show Business," "God Bless America," "Oh How I Hate To Get Up in the Morning," "Blue Skies," "What'll I Do," "Always," "Puttin' on The Ritz," "Alexander's Ragtime Band," "A Pretty Girl is Like a Melody," and some 1,500 others.

Irving Berlin's 100th birthday ended with a glittering concert at Carnegie Hall (which is a couple of years younger than Berlin), a concert that will be aired this Friday (27th) by CBS Television. The variety of the entertainers – from Frank Sinatra to Willie Nelson to Marilyn Horne to Ray Charles – was equaled only by the variety of the songs they sang. The highlights are too numerous to mention: Tommy Tune's "Puttin' On The Ritz," Sinatra's "Always" and "When I Lost You," Tony Bennett's "Shakin' the Blues Away" and "Let's Face the Music and Dance," Nell Carter's "Alexander's Ragtime Band," Rosemary Clooney's "Whit

Audio Two/MC Lyte

By Joe Levy

NEW YORK – From the planet of Brooklyn in the universe of New York City comes hip hop crew Audio Two and rapper MC Lyte. As MC Milk Dee says in Audio Two's hit single "Top Billing" (the #1 most requested rap on New York urban radio startions WBLS and Kiss-FM), "We're gifted and we're going far."

So far that bit of boasting ain't no joke. Beginning with a string of singles on their father's independent label, the brothers that make up Audio Two, 18-year-old Milk Dee and 19-year-old DJ Gizmo, have landed a distribution deal with Atlantic and turned First Priority Records into a nascent rap empire. Their third signing, MC Lyte, had one of the most critically acclaimed 12-inch singles of 1987, the tough street rap "I Cram To Understand U (Sam)." She has a strong new LP, *Lyte As A Rock*, and works to break the barriers between new-music and rap with an appearence on the Sinead O'Conner single "I Want Your Hands On Me." Audio Two has their own album, *What More Can I Say?*, and appear on soca star Arrow's new single "Groove Master." They recently signed five new acts, and hope to mount a First Priority tour within the next year.

Audio Two – Milk Dee (l) and Gizmo

MC Lyte (l) and DJ K-Rock

The story of Audio Two, MC Lyte, First Priority Records begins some ten years ago, when Milk Dee amd Gizmo got their first set of turntables. "My mother bought a set for herself," says Giz. "It was ours but she had to say it was hers so we wouldn't break it up. She bought two turntables, no mixer, and an amplifier. We used to mix from 'auxilary' to 'phono.' It was wack."

"That's how he got his name, 'Gizmo,' " explains Milk. "We really didn't have sets and stuff, and whatever we could use or get he would fix it to make it something we could use." The brothers got into deejaying at block parties, and built a solid reputation. "On Staten Island we were the hottest thing before we even had a record," says Giz. From there is was only natural to capitalize on their growing popularity by making a record, so they worked on demos, eventually releasing "A Christmas Rhyme" on a label owned by a friend of their father's.

(Continued on page 24)

Christmas," Leonard Bernstein's hilarious version (*sung* mind you) of "Russian Lullaby" and a "Russian Lullaby" parody, Carrison Keillor standing dead still and reciting the lyrics to "All Alone," things like that. Some things seemed a bit out of joint – a Broadway medley with Bea Arthur, Barry Bostwick and Maryann Plunkett, a jazz-styled medley with Joe Williams, Billy Eckstine and Diane Schuur – and a couple of performances that fit brilliantly into their respective performers' live shows – Willie Nelson's version of "Blues Skies" and Ray Charles' versions of "How Deep is the Ocean" and "What'll I Do" – seemed a bit out of place, a bit clunky.

But there was an amazingly thick aura around the whole affair – which was a joint benefit, with Berlin's blessing, for the ASCAP Foundation and Carnegie Hall (Berlin is the last suriving ASCAP founder; the Association was formed in 1914). I mean, 100 years! Hell, Willard Scott has stacks of Polaroids of 100-year-olds, but the fact that Irving Berlin – a man who has been a legend for longer than Frank Sinatra has been alive – was alive and, reportedly, well, just a short stroll to the east of Carnegie Hall...well, it boggled the mind.

But the mind was more boggled by the songs. One man – he wrote the words, he wrote the music, he held all the publishing rights. "Marie," "Easter Parade," "Say It Isn't So," "Cheek To Cheek," "Anything You Can Do," "This Is The Army, Mr. Jones," "I Love A Piano," "You Keep Coming Back Like A Song," it just doesn't end.

And when the aisles of Carnegie Hall filled with Girl Scouts and Boy Scouts, with the U.S. Army Chorus and a troop of soldiers filling the stage, and Marilyn Horne came out and delivered a majestic reading of "God Bless America" – hell, you just had to be there. It was corny and thrilling all at once. It was America. It was Irving Berlin.

Irving Berlin is 100 years old. Wow!

EAST COASTINGS

AFRIKA BAMBAATAA – The Godfather of hip hop knows that when you're looking for the perfect beat glasses like these help.

BAM'S FUNK THEOLOGY – Going *way* back: **Afrika Bambaataa** was there when it all started, around 1974, before **The Sugar Hill Gang's** "Rapper's Delight" (said to be the first rap record, 1979), before **Grandmaster Flash** was working block parties. Bam and a handful of now legendary Bronx disco deejays (**Kool Herc, Pete "DJ" Jones**) are credited with popularizing the style of record cutting and mixing that led to rap.

Bambaataa has always recognized the social and political implications of hip hop, as a source of pride and power and as an tool for change. New musical structures, dance steps, or graffiti styles demand new ways of thinking, or as **George Clinton** puts it, "Free your ass and your mind will follow." In 1974 Bambaataa formed the **Zulu Nation**, an organization that encouraged street gang members to turn their energies to positive community and musical pursuits and provided a focal point for the rappers, breakdancers, and graffiti artists that together formed hip hop culture. He turned his energy to recording in 1982, pioneering electro-funk (and helping to launch the career of producer **Arthur Baker**) with "Planet Rock." The song's mixture of rap beats and **Kraftwerk** synths set up the paradigm for Bambaataa's career: barrier breaking cultural fusions. Working at various times with the groups **Soulsonic Force, Shango,** and **Time Zone**, and with collaborators like **James Brown, Yellowman**, and **John Lydon** (aka **Johnny Rotten**), he's covered any number of styles, from straight hip hop, to funk, to hip hop/punk.

Bambaataa's newest record, *The Light* (Capitol), is credited to **Afrika Bambaataa And Family**. The family includes guest stars **UB40, Nona Hendryx, Boy George, Yellowman, Sly & Robbie,** and **Parliament Funkadelic** alumni **George Clinton, Bootsy Collins,** and **Sly "Mudbone" Fox**. A collection of uncut funk and world beat reggae-zouk, *The Light* has the communal, funk-for-all, jammin' for liberation vibe of classic P-Funk. That may surprise a few fans. "A lot of people try to catagory me," Bambaataa said in an interview last week. "Saying, 'You the godfather of hip hop, why you not sticking to strictly to rap?' Or, 'You start electro-funk, why are you not keeping to electro-funk?' Well, I try to show everybody, although you call me Godfather of hip hop, but I got my, you know, my mind has many horizons. That's why I had to form other groups, like Shango, Time Zone, Soulsonic Force, to put my mind through other different paces. And I'm trying to tell people this album here is not really a hip hop album, it's more like a singing funk, all different elements of funk. On the go-go, on to the heavy funk, on to certain soca, reggae-funk. I'm just telling rap groups, if you want to sing, sing. If you want to get with another artist and do something, do it. Bringing two different backrounds and cultures together, maybe you might open up to new fans."

Asked about the current state of hip hop, Bam focused in on the ganster-street thug ethos that has attatched itself to the music (as typified by The New York Post's coverage of rap concerts, **Schooly D**, and the reported violent incidents that have led Manhattan clubs like **The World** to stop featuring rap). "There's a lot of problems that are happening in hip hop, the same as happen in heavy metal or other rock type music. The violence and a lot of clubs closing their doors to hip hop. I feel that a lot of the artists are going to have to start speaking either on record or to their audience right out, or they might find themselves having no venues to play for an audience or stuff. And it's also going to take radio stations to get involved with being really more open to the people and talk on matters like this, dealing with violence at a hip hop party or street gang violence, or things like that...It's starting to get real serious. A lot of these artists are going to have talk to their crowds. Either through records, like **KRS-One** [of **Boogie Down Productions**] did on "Stop The Violence," [from the new *By All Means Necessary*], or like **Stetsasonic** does on their concerts."

Bambaataa saved his highest praise for **Public Enemy**, the rhythm radicals who mix Black Panather politics with devestating beats and who are, no joke, the greatest rock band in the world. "I feel they're trying to bring back black conciousness, which I feel the black people need again. I feel the 70s has put not just black people to sleep, but all people in America to sleep. With disco everybody said, 'Oh, we're together, we made it throught the 60s, the hippies, the civil rights, the Viet Nam war, and let's party, party, party, and get rid of the funk and all that.' And here comes the 80s telling you it's still the 60s. There's violence again, people want nuclear disarmament, demonstrations are happening all over the country, racism is back up like it was, as big as hell, there's a lot of racial violence happening. So I feel the 90s is going be like crazy. All this stuff is heading right into the 90s. And we got to remember we heading for, supposed to be, the space age, after 2,000. And we sure don't need all this stuff. We need to get down to the real science, about getting rid of diseases and what's really happening on Mars and these other planets and stuff. Time to get down to serious science. Get rid of hunger. There shouldn't be nobody being starving in none of these countries now. Every country should be helping to elevate agriculture, and teach other people from deserts how to make some land, using the water reasources for energy. There's a lot of stuff they's just not really talking on." Afrika Bambaataa, though, is spreading the word.

Joe Levy

SINGLE RELEASES

OUT OF THE BOX

TERENCE TRENT D'ARBY
Sign Your Name (4:35) – Columbia (38-07911) – Virgin-Nymph Music-Young Terence Music/BMI – T.T. Darby – Producer: M. Ware-T.T. Darby

Yes Virginia, there is an heir to Marvin Gaye. Terence Trent D'Arby takes a song and sings from the inside-out. Even a superficial Terence would be better than most; you can't deny his fluid voice. This is a mellow do-wop'n tune that delivers what we expect from this young superstar. Should score heavily across the board.

OUT OF THE BOX

TAYLOR DAYNE
I'll Always Love You (4:18) – Arista (AS1-9700) – Auspitz Music-Lucky-Break Music/ASCAP – J. George – Producer: R. Wake

Here Taylor slows it down and shows us her beefy voice in a tender moment. This is a sincere and simple tune, and she ranges across technical and emotional peaks like few dance/pop stars can. From the album *Tell It To My Heart* it's a pleasure to know that the success of this dynamic young performer will continue. Hit on CHR, Urban, Adult Contemporary.

FEATURE PICKS

BILLY OCEAN – The Colour Of Love (4:24) – Jive (JS1-9707) – Zomba Enterprises/ASCAP – B. Ocean – Producers: W. Brathwaite-B. Eastmond

A straight-forward ballad that Ocean really digs into. Should perform heavily on CHR, Urban.

THE SYSTEM – Coming To America (3:33) – Atco (7-99320) – Ensign Music Corp.-Tommy Jymi Inc. adm. Warner-Tamerlane Pub. Inc.-Smoking Dog Music/BMI – N. Rodgers-N. Huang – Producer: N. Rodgers-M. Murphy-D. Frank

A jammin', jumpin' dance tribute to the immigrants of the world. Produced and written by Nile Rodgers. Born to be a hit.

THE MOODY BLUES – I Know Your're Out There Somewhere (4:15) – Polydor (887 600-7 DJ) – Bright Music Ltd. adm. by WB Music Corp/ASCAP – Hayward – Producer: T. Visconti

Vintage-style music from these giants of progressive pop/rock. A very fluid and inspiring tune.

JONI MITCHELL – My Secret Place (3:17) – Geffen (7-27887-A) – Crazy Crow Music/BMI – J. Mitchell – Producer: J. Mitchell-L. Klein

Peter Gabriel lends a hand on this gorgeous song, mimicking Joni perfectly in verse lines. Mitchell's work has emotional impact. Important and vital music.

RONNIE LAWS – Smoke House (3:51) – Columbia (38-07787) – Skeeterman Music/BMI – R. Laws-R. Henderson-J. Nettlesbey – Producer: R. Laws

A mean, lean instrumental groove with about as choppin' and funky a base as we've ever heard. Outstanding track.

AEROSMITH – Rag Doll (2:50) – Geffen (7-27915) – Aero Dynamics Music Pub. Inc-Calypso Toonz PRO-Irving Music Corp./BMI-The Makiki Pub. Corp.-Knighty Knight Music adm. Arista Music/ASCAP – Tyler-Perry-Vallance-Knight – Producer: B. Fairbairn

There's a *spicy* drum effect at the very end of this rockin', hit single. Apparently the boys were in a strip joint and convinced a couple of dancers to let them play their bare bottoms. *Slap-ity, slap*, it's a rhythm track!

ALBUM RELEASES

OUT OF THE BOX

SADE
***Stronger Than Pride* – Epic (OE 44210) – Producer: Sade – Bar coded**

After a three-year absence from the recording studio, Sade returns, as cool as cream. This new album spotlights the percussive Afro lounge-jazz and impeccably controlled vocals that are her trademark. The single, "Paradise," is effortlessly breezy, while other tracks flirt with a mid-tempo dance groove. With its discreet horns, pulsating congas and sly, sinewy bass, the whole record radiates an easy grace that programmers and consumers alike will be unable to resist.

OUT OF THE BOX

BOZ SCAGGS
***Other Roads* – Columbia (FC 40463) – Producer: Bill Schnee – Bar coded**

Boz is back, with a tastefully layered cocktail of blue-eyed soul and hard-edged California rock. Scaggs collaborated with street-poet Jim Carroll on several of these tunes, and they're the most challenging songs on the album. (Scaggs has never been more focused than on the bitterly nostalgic "What's Number One?") The rest is precision pop of a pleasing sort, with a solid foundation in R&B.

FEATURE PICKS

GREGORY ABBOTT – *I'll Prove It To You* – Columbia (FC 44087) – Producer: Gregory Abbott – Bar coded

The would-be heir to Al Green follows his debut smash with an enjoyable collection that ranges from R&B to funk to soul to blues. Abbott's falsetto, his flashes of humor and the funky looseness of some of the arangements give this plenty of personality.

JULIO IGLESIAS – *Non Stop* – Columbia (OC 40995) – Producers: various – Bar coded

The Americanization of Julio is almost complete on this seamlessly lush and romantic platter. The orchestrations and singing are as smooth as molasses, while the lyrics stick to familiar "sensitive playboy" territory. Naturally there's a duet – with Stevie Wonder – and it's a highlight.

GLORIA LORING – *Full Moon/No Hesitation* – Atlantic (81852-1) – Producer: George Duke – Bar coded

Diversity is the key here, as multi-talented Loring covers jazz, gospel, rock and up-to-the-minute synth-pop, all in a voice that is breathtaking. This album is sure evidence that "adult music" doesn't have to be creaky.

ROD STEWART – *Out of Order* – Warner Bros. (9 25684-1) – Producers: R. Stewart-A. Taylor-B. Edwards – Bar coded

Stewart's collaboration with Andy Taylor is his best work in years, producing a sound that is reminiscent of early Faces run through a U2/Duran Duran sound processor. It's alternately fierce, bluesy, sweeping and danceable. The single, "Lost In You," is like "Maggie May" reconstituted for the '80s.

Warner Signs Acquisition Pact With Lorimar Telepictures

NEW YORK – The Boards of Directors for both Warner Communications Inc. (WCI) and Lorimar Telepictures Coporation have signed an agreement for WCI to acquire Lorimar Telepictures. The transaction requires the approval of a majority of Lorimar Telepictures shareholders as well as standard regulatory clearances, as well as the satisfaction of other closing conditions.

The agreement, which will be a tax-free exchange of shares, provides that Lorimar Telepictures shareholders would receive .415 of one common share of WCI for each common share of Lorimar. The companies' preliminary aagreement was announced on May 10, and the full pact was announced on May 17, 1988.

25 YEARS AGO IN CASH BOX

April 20, 1963 – Great Britain: The talented new group The Beatles have been awarded a silver disk for over a quarter million sales of "Please, Please Me" (Parlophone). The group are all set for their nation-wide tour accompanied by American singer **Roy Orbison** and **Gerry and the Pacemakers** which commences May 18...An appearance by "sick" comic **Lenny Bruce** in England would not be in the "public interest" was the decision by **Henry Brooke**, Home Secretary, that barred the performer from making a London nitery engagement last week. Arriving at London Airport last Monday, Bruce was refused entry into Britain, where he was supposed to have opened that night at the Establishment, a private membership club. Bruce appeared at the club last April. The refusal to let Bruce perform was seen as an outgrowth of his arrest in Hollywood recently on two charges of possessing narcotics, both pending against him, rather than his liberal use of four-letter words on the nightclub floor. He is also appealing a conviction in Chicago on obscenity charges, for which he was sentenced to a year in jail and fined $1,000. Back at New York's Idlewild Airport after being barred from England, Bruce said that the British authorities asked him why he hadn't registered as a narcotic user. His reply was that he wasn't a narcotic user and had never been convicted of using narcotics...Editorial: Patterns, trends, rages...as soon as you're convinced that an idea is uncommercial in the record business, you turn around and find that it's the new trend. One such theory that has existed for a number of years is the one that emphatically states: "Girls Just Don't Sell." Yet a glance at the present day charts so thoroughly disproves this "fact" that it's hard to believe it was an industry-wide axiom in the first place.

TICKERTAPE

NEW YORK – The New York Music Publishers Forum is holding an afternoon called "Music Publishing: An Open Forum with the Creative Leaders of Our Industry," May 24 at 4:30 at N.Y.'s Warwick Hotel. Call Karen Snowberg at (212) 370-5330 for details...SBK Entertainment World has acquired a substantial interest in Cinecom Entertainment Group, an independent film production and distribution company...Concord, CA's Concord Pavilion is looking for "an experienced music industry professional for the position of programming director." Send a resume to General Manager, Concord Pavillion, PO Box 6166, Concord, CA 94524 if you're interested...Women in Music will sponsored a radio workshop at N.Y.'s Loews Summit Hotel, June 1 from 6-8:30 p.m.; info can be had by calling (212) 627-1240...Taylor Dane is the subject of the May *Connections* poster, which is to be hung in 500 high schools across the country...*Sheet Music* Magazine will honor lyricist Sammy Cahn's 75th birthday with a special June/July issue that will feature several Cahn classics along with the world premiere of "It Isn't Quite the Same," written with Peter Daniels...The Lauritz Melchior Heldentenor Foundation is conducting a search for "potential historic tenors." We thought you'd like to know...Crosby, Stills and Nash will perform at a Montreal concert, June 3, to kick off the World Congress of the International Physicians for the Prevention of Nuclear War; the "East/West Peace Concert" will also feature Bruce Cockburn, Michel Rivard and the Soviet Union's Boris Grebenschikov and Aquarium...Nike Seeger is currently on a tour of the Soviet Union...Ohio University, in Athens, OH, has won a free Aristra Records/CMJ-sponsored concert by The Church in the "Win The Church Live in Concert" contest...New on the bookshelves: *Anti-Rock: The Opposition to Rock 'n' Roll* by Linda Martin and Kerry Segrave ($35, Archon Books/Shoe String Press) and *Bon Jovi* by Raymond Jan ($3.50, PaperJacks).

EXECUTIVES ON THE MOVE

Anger *Bedell* *Hayward* *Palmer*

Anger Advances – Harry Anger has been named executive vice president, administration, for Polygram Records by company president M. Richard Asher. Anger will oversee the company's legal, business affairs, human resources and music publishing functions.

Bedell Boosted – Stephen Bedell has been promoted to senior vice president, music, for Paramount Pictures Corporation. Bedell has helped coordinate several hit soundtrack albums for Paramount.

Hayward Veeped – Sharon L. Heyward has been promoted to vice president, R & B promotion, for Virgin Records. The announcement was made by Phil Quartararo, senior vice president for promotion and marketing.

Palmer Promoted – Harry Palmer has been named senior vice president of marketing for Polygram Records. The promotion was announced by Bob Jamieson, executive vice president for marketing and sales.

Badeaux Upped – Marylou Badeaux has been named national director of black music marketing for Warner Bros. records. The announcement was made by Ernie Singleton, senior vice president for black music marketing and promotion.

Gordon Named – Rob Gordon has been named manager, A & R, for EMI-Manhattan Records. The announcement was made by Gerry Griffith, senior vice president for A & R.

Golden Joins Moress, Nanas – Peter Golden has joined the artist management company of Stan Moress and Herb Nanas. The expanded company will be known as Moress-Nanas-Golden Entertainment. Golden was previously with the William Morris Agency before leaving to manage singer Jackson Browne.

O'Connell Joins Sire – Bill O'Connell has been named label manager for Sire Records in New York. He was previously with TVT Records and the Cutting Edge video program. The announcement was made by Sire president Seymour Stein.

Cardillo Set With Concrete – Jim Cardillo has been hired as director of marketing and publicity for Concrete Marketing and Management in New York.

Garson Joins Andi Howard – Susan Garson has joined Andi Howard & Associates as a personal manager. Garson has managed Chick Corea and was executive director of Corea's Mad Hadder studios.

BMI HONORS ACA – The American Composers Alliance, now in its 50th year, was the recipient of a BMI Commendation of Excellence during ACA's annual Laurel Leaf Award reception. Pictured, from left: Rosalie Calabrese, executive director, ACA; Eleanor Cory, president, ACA; Frances W. Preston, president and CEO, BMI; and Dr. Barbara Peterson, ass't vp, concert music, BMI.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

		LW	WOC
1	**FAITH** George Michael (Columbia OC 40867)	1	24
2	**INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY** (Columbia BFC 40964)	2	29
3	**MAKE IT LAST** Keith Sweat (Elektra 60763)	3	18
4	**HOW YA LIKE ME NOW** Kool Mae Dee (Jive 1079-1-J/RCA)	4	25
5	**PEBBLES** Pebbles (MCA 42094)	7	19
6	**EYES OF A STRANGER** The Deele (Solar/Capitol ST72555)	5	38
7	**HE'S THE DJ, I'M THE RAPPER** DJ JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1091-1-J)	11	5
8	**BAD** Michael Jackson (Epic OE 40600)	6	36
9	**ALL OUR LOVE** Gladys Knight & The Pips (MCA 42004)	8	25
10	**TEAR DOWN THESE WALLS** Billy Ocean (Jive JL 8495)	9	10
11	**IN EFFECT MODE** Al B. Sure (Warner Bros. 25662-1)	20	2
12	**EVERLASTING** Natalie Cole (Manhattan ST5309)	10	44
13	**CHARACTERS** Stevie Wander (Matawn 6248ML)	13	25
14	**GOIN' OFF** Biz Markie (Cold Chillin'/Warner Bros. 25675	14	9
15	**SCHOOL DAZE** Various Artists (EMI/Manhatton E1-48680)	12	9
16	**WHITNEY** Whitney Houston (Arista AL-8405)	15	50
17	**LOVE CONFESSIONS** Miki Howard (Atlantic 81810-1)	16	26
18	**NAKED TO THE WORLD** Teena Marie (Epic FE 40872)	27	7
19	**BY ALL MEANS NECESSARY** Boogie Down Productions (Jive/RCA 1097-1-J)	26	5
20	**LIVING LARGE** Heavy D. & The Boyz (MCA 5986)	17	30
21	**GET HERE** Brenda Russell (A&M SP5178)	21	9
22	**LOVESEXY** Prince (Paisley Park/Warner Bros. 925720-1)	DEBUT	
23	**COLOURS** Soundtrack (Warner Bros. 1-25713)	33	3
24	**JOY** Teddy Pendergrass (Elektra 60775)	53	2
25	**MAGIC** The Jets (MCA 42085)	22	28
26	**DAYDREAMING** Marris Day (Warner Bros. 25651)	23	11
27	**TOUCH THE WORLD** Earth, Wind & Fire (Columbia FC 40596)	25	26
28	**FOREVER AND EVER** HOWARD HEWETT (Elektra 60779-1)	18	5
29	**HOT, COOL & VICIOUS** Salt-N-Pepa (Next Plateau PL 1007)	19	56
30	**EVERY SHADE OF LOVE** Jessie Johnson (A&M SP 5188)	37	4
31	**I'M YOUR PLAYMATE** SUAVÉ (Capitol C1-48686)	31	5
32	**PASSION** Norman Canners (Capitol CL-48515)	35	7
33	**IN FULL EFFECT** Mantronix (Capital C1-48336)	24	8
34	**SHARP** Angela Winbush (Mercury 832-733-1)	28	30
35	**PERSONAL ATTENTION** Stacey Lattisaw (Motown 6241 ML)	29	15
36	**LOVE IS SUCH A FUNNY GAME** Michael Cooper (Warner Bros. 1-25653)	38	19
37	**HEARSAY** Alexander O'Neal (Tabu/Epic 25602-1)	39	42
38	**LOVE CHANGES** Kashif (Arista AL-8447)	40	25
39	**KOOL & DEADLY** Just-Ice (Fresh LPRE-5/Sleeping Bag)	32	17
40	**MILES** Miles Jaye (Island 90615)	30	30
41	**JODY WATLEY** (MCA 5898)	36	63
42	**THE BIG THROWDOWN** Levert (Atlantic 7-89217)	34	40
43	**EARLY SPRING** Alphanse Mauzon (Optimism OP 6002)	43	6
44	**WHO?** Tanyl Tanll Tane'l (Wing/PolyGram 422 835 549-1	47	3
45	**COME INTO MY LIFE** Joyce Sims (Sleeping Bag TLX 10)	42	20
46	**SECRETS OF FLYING** Johny Kemp (Columbia BFC 40770)	DEBUT	
47	**FOREVER YOURS** Tony Terry (Epic BFE 40890)	48	23
48	**TURN OFF THE LIGHTS IN THE FAST LANE** Lanza & World Class Wrecking Kru Technacut/Macala TK 1001	DEBUT	
49	**SAY IT AGAIN** Jermaine Stewart (Arista AL 8455)	49	4
50	**DISCOVERY** Shanice Wilson (A&M SP 5128)	44	29
51	**MOTHER WIT** BETTY WRIGHT (Vision/Ms. B. 3301)	46	5
52	**IF I WERE YOUR WOMAN** Stephanie Mills (MCA 5996)	50	49
53	**SOPHISTOCATED STREET** Junior (London/PolyGram 828 083-1)	DEBUT	
54	**MOVE SOMETHIN'** 2 Live Crew (Luke Skywalker XR101)	69	2
55	**YOU'RE A PART OF ME** Jean Carne (Atlantic 81811-1)	61	7
56	**SIMPLE PLEASURES** Bobby McFerrin (EMI/Manhattan 48059)	59	4
57	**THE HOUSE THAT RAP BUILT** Hurby's Machine (Sound Check PLS/Next Plateau 1009)	41	14
58	**DIANE REEVES** (Blue Note BLT 46906)	63	15
59	**GUESS WHO'S COMIN' TO THE CRIB?** Full Force (Columbia FC 40894)	51	26
60	**JUST BETWEEN US** Gerold Albright (Atlantic 81813-1)	54	24
61	**SPANISH FLY** Lisa Lisa And Cult Jam (Columbia FC 40477)	55	54
62	**LET ME TOUCH YOU** O'Jays (Philadelphia International/EMI ST 53036)	57	49
63	**GOOD LOVE** Mell'sa Morgan (Capital CLT-46943)	45	23
64	**GAVIN** Gavin Christopher (EMI-Manhattan 46998)	66	11
65	**SUPERBAD** Chris Jasper (CBS Associates BFZ 44053)	68	16
66	**HEARSAY** Alexander O'Neal (Tabu/E.P.A. FZ 40320)	DEBUT	
67	**EXPOSURE** Exposé (Arista AL 8441)	52	13
68	**SEXAPPEAL** Georgio (Motown 6229 ML)	60	57
69	**JONATHAN BUTLER** (Jive/RCA 1032-1-J)	58	50
70	**RAPTURE** Anita Baker (Elektra 9-60444-1)	71	113
71	**TELL IT TO MY HEART** Taylor Dayne (Arista AL 8529)	70	16
72	**TOGETHER AGAIN** Temptations (Motown 6246ML)	65	34
73	**daKRASH** (Capitol CI 48355)	64	11
74	**DANA DANE WITH FAME** (Profile PRO 1233)	56	39
75	**POSITIVE** Peaba Bryson (Elektra 60753)	62	13

THE BEAT

THE GODFATHER - Since this issue is focusing on rap music I felt it was imperative to do something special on the an industry legend, **James Brown.** His music, style, showmanship and overall persona has been copied, more than any artist in the history of the entertainment business. Dating back to 1956 when he scored with his first top ten hit, **Please, Please Please** released in 1956, the man has always been a leader. With 94 top 100 singles, James Brown is the second-biggest chart performer in history, right behind **Elvis Presley** and far ahead of **The Beatles.** On the R&B charts, James has placed: 100 singles, 54 in the top ten and 17 have reached number one. He is a charter member of the **Rock And Roll Hall Of Fame,** two time grammy winner, 1965, best R&B recording, **Papa's Got A Brand New Bag,** and 1986 best R&B performance, **Living In America.**

"All you copycats out there, get off my tip! 'Cause I'm **James Brown** with **Full Force** I ain't takin' no lip!" Ladies and gentlemen, the haaaardest working man in show business gets busy. James Brown does it to death with the Full Force songwriting/performing/production team on **I'M Real.** Their collaboration marries one of the most prolific young groups--responsible for hits by **Lisa Lisa, Samantha Fox, UTFO, The Weather Girls** and themselves--to the man who can rightfully claim to have started it all.

In one master stroke, I'm Real answers all the borrowers of James' classic grooves and beats them at their own game. The title song (the lp's first single); the scratchy-record-party atmosphere of **Static;** guest star **Maceo Parker** blowin' as baaaad as ever in **Keep Keepin';** the hard go-go funk of **Time To Get Busy;** James' own production of **It's Your Money** all serve notice that the **Godfather Of Soul** is runnin' the joint.

I'm Real is also a labor of love from each member of the Full Force team: **Bowlegged Lou, Paul Anthony, B-Fine, Shy-Shy, Baby Gerry** and **Curt-t-t. The Brooklyn group's sweet a capella Tribute** to James opens the album. "James has always been an inspiration to us. We dedicated our second album to him and we play his records all the time, we have always felt that he is the man," say Bowlegged Lou.

James Brown's legendary status made the group somewhat nervous at first. "We were bugging," Lou continues. We knew we had come up with strong enough material to put him right back in the thick of things. But hey, James Brown is a star. He tests you. He played with us a little bit, checked us out. After being with him in the studio for awhile, though, we fell into each other's groove. The biggest compliment we ever got was when he said, 'Wow, y'all did it. Y'all did your homework.' Nothing ever comes close to the feeling we got that day."

His profile has been boosted by his film appearances, (**The Blues Brothers, Doctor Detroit** and **Rocky 4**) and the wholesaling of his soul workouts into street repertoire. James' enduring power as a performer came into sharp focus January 23, 1986, the night he was named a charter member of the Rock and Roll Hall of Fame. He has been making records and influencing popular music for more than 30 years. With his latest LP. **I'M Real,** it all comes full circle. As James proclaims, "I'm real! I'm Bad! Ain't nobody out there good enough to take the things I have." The Godfather is back and headed for the top again!

TEACHER'S RAP - The following was written by a Los Angeles school teacher who uses the rap methodology in his classes: It's no secret that an educator needs to plan lessons that are geared towards the students' interest. As an elementary school teacher in South Central Los Angeles, that interest is rap music.

We rap with our spelling words. We rap with our times tables. Rapping develops oral language skills. Most of all, rapping generates an interest in school. I have students in my room who are non-readers. I type out the lyrics to their favorite raps, and they listen under headphones and "read" along. By doing this, they are learning to make relationships between the spoken word and the printed word. It's amazing what a little creativity and a turntable can do. Rap music is the heartbeat of the inner city. By incorporating rap in the school curriculm, an educator is tapping into a major artery, and reaching children who have traditionally been thought of as "unreachable."

RAYMOND RAP

I drive the other teachers crazy cause my classroom always rocks, and my kids chew gum as long as they don't bebox. My students think I'm fresh cause I can rap too, I got to tell my homeboy "I rap better than you." I got some **Kool Moe Dee** glasses and I dig **Jazzy Jeff, White Boys, Salt-N-Pepa. L.L's** pretty fresh. Every since I saw **Colors** I been spinning **Ice T,** he's the only one I know who raps better than me. The whole school year I been rapping and I sang, To make my kids smart so they wouldn't join a gang. Now they think school's a blast, even homework's O. K., Most of them know that banging's not the way. Music's what I use, rapping is my tool, The best place for rap music is right in the school. The above was written by **Christopher Clarke** of **Raymond Avenue School.**

Bob Long

MAY 21, 1988
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GEORGE MICHAEL'S "FAITH." THE NO. 1 TOP BLACK ALBUM.
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CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	*JUST GOT PAID* (Columbia 38-07744)	Johnny Kemp	6	8
2	*MERCEDES BOY* (MCA 53279)	Pebbles	1	11
3	*SOMETHING JUST AINT RIGHT* (Vintertainment/Elektra 7-69411)	Keith Sweat	3	11
4	*MY GIRL* (Capitol P-B-44124)	Sauve	2	13
5	*LOVE STRUCK* (A&M AM 3020)	Jesse Johnson	8	9
6	*GET IT* (Motown 1930MF)	Stevie Wonder & Michael Jackson	11	6
7	*LITTLE WALTER* (Wing 887 385-7DJ)	Tony Toni Tone	12	7
8	*PIANO IN THE DARK* (A&M AM-3003)	Brenda Russell	7	12
9	*STRANGE RELATIONSHIP* (Elektra 769415)	Howard Hewett	10	10
10	*ONE MORE TRY* (Columbia 38 07773)	George Michael	28	6
11	*ONE TIME LOVE* (CBS Assoc. ZS4-07733)	Chris Jasper	9	10
12	*FLIRT* (EMI-Manhattan P-B-50101)	Evelyn King	14	9
13	*NO PAIN, NO GAIN* (vISION/Ms. B. 4501)	Betty Wright	15	11
14	*RUN'S HOUSE* (Profile Pro-5202)	Run-D.M.C.	19	5
15	*SAY IT AGAIN* (Arista AS1-9636)	Jermaine Stewart	18	10
16	*ALPHABET ST.* (Paisley Park/Warner Bros. 7-27900)	Prince	29	5
17	*NITE AND DAY* (Warner Bros. 7-28192)	Al B. Sure!	5	12
18	*JOY* (Asylum 7-6941)	Teddy Pendergrass	21	6
19	*AIN'T NO WAY* (Atlantic 7-89116)	Jean Carne	22	10
20	*WILD, WILD WEST* (Jive 1086-7-J)	Kool Moe Dee	4	13
21	*EVIL ROY* (Columbia 38-07687)	Earth, Wind & Fire	23	7
22	*TIRED OF BEING ALONE* (Motown 1931MF)	The Right Choice	24	7
23	*DIRTY DIANNA* (Epic 34-07739)	Michael Jackson	31	5
24	*LOVE ME ALL OVER* (Arista AS1-9680)	Kashif	16	11
25	*YES (IF YOU WANT ME)* (London/PolyGram 886 189-7)	Junior	25	9
26	*EVERYTHING YOUR HEART DESIRES* (Arista AS1-9684)	Hall & Oates	39	7
27	*WHERE DO BROKEN HEARTS GO* (Arista AS1-9674)	Whitney Houston	13	14
28	*PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J)	D.J. Jazzy Jeff & The Fresh Prince	30	4
29	*IF I WERE YOUR WOMAN* (MCA 53275)	Stephanie Mills	17	11
30	*DIVINE EMOTIONS* (Reprise 7-27967-DJ-2)	Narada	33	8
31	*LOVE MAKES A WOMAN* (Fresh/Sleeping Bag LX 40134)	Joyce Sims	35	7
32	*DINNER FOR TWO* (Warner Bros. 7-27934-A)	Michael Cooper	41	6
33	*I BET YA' I'LL LET YA'* (Motown 19095MF)	Ada Dyer	26	10
34	*DAYDREAMING* (Warner Bros. 7-27917-A)	Morris Day	47	5
35	*VIBE ALIVE* (Columbia 38-07718)	Herbie Hancock	40	6
36	*ANTICIPATION* (RCA 7614-7-RAA)	The Dazz Band	37	8
37	*COMPASSION* (Virgin 99351)	Gary Taylor	43	7
38	*SLOW STARTER* (MCA 53139)	Randy Hall	38	8
39	*I'LL PROVE IT TO YOU* (Columbia 38-07774)	Gregory Abbott	45	4
40	*I CAN'T STAND THE RAIN* (Epic 34-07740)	Tease	32	9
41	*MOST OF ALL* (MCA 53258)	Jody Watley	49	5
42	*PARADISE* (Epic 34-07904)	Sade	51	3
43	*I'M REAL* (Epic ZS 407783)	James Brown	48	4
44	*EVERYTHING WILL B-FINE* (Columbia 38-07737)	Lisa Lisa & Cult Jam	20	13
45	*SHOULD I SAY YES?* (Atlantic 7-89108)	Nu Shooz	55	5
46	*THAT'S WHAT LOVE IS* (Atlantic 7-89123)	Miki Howard & Gerald Levert	27	18
47	*LET ME TAKE YOU DOWN* (Motown 1934MF)	Stacy Lattisaw	57	4
48	*KICK IT TO THE CURB* (A&M AM-3013)	The Brothers Johnson	53	4
49	*IT'S A COLD, COLD* (King Jay/Warner Bros 7-28101-A)	Club Nouveau	58	5
50	*SHOOT 'EM UP MOVIES* (Solar/Capitol PB 70023)	The Deele	64	3
51	*C'EST TOI (IT'S YOU)* (Mercury/PolyGram 870 305-7)	Angela Winbush	67	2
52	*DO YOU WANNA GO WITH ME* (Motown 1933MF)	The Temptations	52	6
53	*BETCHA CAN'T LOOSE (WITH MY LOVE)* (Motown 1929MF)	Magic Lady	44	8
54	*YOU GOTS TO CHILL* (Fresh/Sleeping Bag Fre 80118)	EPMD	63	4
55	*SO IN LOVE WITH YOU* (Polydor/PolyGram 887-395-7)	Reddings	59	5
56	*ROSES ARE RED* (MCA-53177)	The Mac Band Featuring The McCampbell Brothers	69	3
57	*SYMPTOMS OF TRUE LOVE* (Capitol PB-44140)	Tracie Spencer	61	4
58	*I CAN'T COMPLAIN* (Capitol P-B-44148)	Melba Moore & Freddie Jackson	66	3
59	*DO YOU FEEL IT* (Future FR103)	Tyrone Davis	42	8
60	*THE RIGHT STUFF* (Wing/PolyGram 887 386-7)	Vanessa Williams	65	2
61	*DA-BUTT* From The Film School Daze (EMI/Manhattan B 50115)	E.U.	34	14
62	*GROOVE ME* (Uptown/MCA 53300)	Guy	78	3
63	*KNOCKED OUT* (Virgin 99329)	Paula Abdul	76	2
64	*HOW COULD YOU DO IT TO ME* (Columbia 38-07735)	Regina Belle	54	10
65	*I SURRENDER TO YOUR LOVE* (Island 7-99351)	By All Means	83	2
66	*MAMACITA* (Atlantic 7-89078)	Troop	DEBUT	
67	*GET OUT OF MY DREAMS, GET INTO MY CAR* (Jive JS1-9678)	Billy Ocean	50	15
68	*DON'T CRUEL* (MCA MCA 53327)	Bobby Brown	DEBUT	
69	*PLEASE DON'T GO GIRL* (Columbia 38-07700)	New Kids On The Block	46	9
70	*TROUBLE* (Mercury/PG 870 154-7)	Nia Peeples	72	4
71	*BLUEBERRY GOSSIP* (A&M 1204)	Ta Mara & The Seen	80	2
72	*I CAME TO PLAY* (Atlantic 7-89095)	Paul Jackson Jr.	74	5
73	*SWEET SENSATION* (Atlantic 7-89124)	Levert	36	16
74	*MARC ANTHONY'S TUNE* (Cool Tempo/Chrysalis VS4 43238)	Tyka Nelson	82	2
75	*SOMETHING YOU CAN FEEL* (Jive/RCA 1111-7)	Millie Jackson	84	2
76	*SIGN YOUR NAME* (Columbia 38-07911)	Terrence Trent D'Arby	DEBUT	
77	*ON THE EDGE* (Polydor/PolyGram 887-413-7)	Walter Beasley	77	3
78	*MAKE IT REAL* (MCA MCA 53311)	The Jets	DEBUT	
79	*NIGHTIME* (Virgin 7-99350)	Pretty Poison	79	3
80	*THE LOVERS* (Tubu/CBS ZS4 07795)	Alexander O'Neal	DEBUT	
81	*COMING TO AMERICA PART I* (Atlantic 7-99320	The System	DEBUT	
82	*MOVE SOMETHIN'* (Luke Skywalker GR 112)	2 Live Crew	DEBUT	
83	*THE WAY YOU LOVE ME* (A&M 3018)	Shanice Wilson	68	8
84	*OFF THE HOOK* (EMI-Manhattan 4BX 50132)	RJ's Latest Arrival	DEBUT	
85	*LOVIN' ON NEXT TO NOTHIN'* (MCA 53211)	Gladys Knight And The Pips	56	17
86	*PINK CADILLAC* (EMI Manhattan P-B-50117)	Natalie Cole	60	15
87	*DON'T YOU KNOW* (MCA-53255)	Heavy D. & The Boyz	62	13
88	*IF WE TRY* (Solar 70022)	Babyface	70	7
89	*LIVING IN THE LIMELIGHT* (Jive 1090-7-JAA)	Glenn Jones	71	10
90	*STAND UP* (Virgin ST-BR-53196-AR)	Hindsight	73	15
91	*I'VE BEEN A FOOL FOR YOU* (Island 7-99379	Miles Jaye	81	16
92	*I AM YOUR MELODY* (Capitol P-B-44110)	Norman Connors Featuring Spencer Harrison	75	14
93	*ALL IN MY MIND* (Columbia 38-07705)	Full Force	86	16
94	*I WANT YOU (TO BE MY PLAYTHING)* (Solar PB 70021)	Shalamar	87	6
95	*JUST HAVIN' FUN* (A&M AM-3007)	The Fit	85	16
96	*YOUNG LOVE* (Alpha International 45-100)	Cuca	89	7
97	*OOO LA LA LA* (Epic 34-07708)	Teena Marie	88	17
98	*I NEED MONEY BAD* (Mercury 870 160-7)	John Whitehead	91	10
99	*WISHING WELL* (Columbia 38-07675)	Terence Trent D'Arby	90	20
100	*CAN YOU WAIT* (MCA 53296)	Giorge Pettus	92	11

ON JAZZ

PINING AWAY – When British tenor star Courtney Pine (an Antilles/New Directions artist) played New York's Bottom Line recently the saxophonists were out in force. Here backstage are (l-r) Greg Osby, Pine, David Sanborn, and Steve Coleman.

PASSING ON – Chet Baker, whose icy trumpet and vocals defined cool jazz in the '50s, died May 13 in Amsterdam after a fall from a hotel window. Baker's face told his story – a once pretty, **James Dean**-like face that, over the years, became lined and haggard and old before its time. Baker's bouts with heroin and alcohol, his frequent trips to prison, and his ability to make enemies amongst his fellow musicians are well known, but there's no denying the aching heart and soul behind his trumpet-playing and singing. Best known for his work with **Gerry Mulligan** during the '50s, when Baker was in good musical form – as he was on-and-off throughout his career – his was a singular jazz voice. Chet Baker was 59. **Nappy Lamare,** the original guitarist in the **Bob Crosby** band, died in early May at the age of 82.

HELLO CENTRAL... – ...get me Doctor Jazz. Or so said CBS Special Products, which has entered into an agreement with the Teresa Gramaphone Company for the purchase of the entire Doctor Jazz catalogue, along with certain masters from Signature and other labels owned and operated over the years by **Bob Thiele.** As part of the deal, Thiele becomes A&R consultant to the line; **John Birge** has been appointed product manager. Doctor Jazz has built up a small, sturdy catalogue over the last few years – lots of **Teresa Brewer** (Mrs. Thiele) records, some exceptional previously-unissued **Benny Goodman** and **Duke Ellington,** plenty of other stuff. Twenty-five Doctor Jazz items, in fact, are being readied by CBS Special Products for a "major new push" in the fall.

PLAY A SIMPLE MELODIYA – Mobile Fidelity Sound Labs has sat down and dealt with the Soviet Union. We're not talking arms here, we're talking CDs. Mobile Fidelity has just released three jazz items from the catalogue of Melodiya, the offical Soviet record label; the first of what MFSL promises will be "an exclusive and intensive series of the USSR's finest jazz musicians." The first three CDs (we're talking CD-only on this) are *Jazz From the USSR,* a sampler featuring all sorts of artists, including **Igor Butman,** the saxophonist who recently emigrated to the U.S. (and the subject of a recent *On Jazz*); *In Swing Time* by **Oleg Lundstrem & His Orchestra,** a big band that has been around for a long time and which sounds a little like the bands of **Stan Kenton** and **Thad Jones/Mel Lewis**; and *Stairway To Seventh Heaven* by the **David Azarian Trio,** sort of a **Bill Evans**ish unit whose music is pretty and delicate and worthwhile. Glasnost what you do, it's the way how 'cha do it.

BOPPING AROUND – Atlantic has just reissued three items from its catalogue on CD: **Chick Corea**'s *Inner Space* (originally a double-LP reissue of a Corea Vortex LP and a **Hubert Laws** Atlantic LP, now a single CD minus two tracks); **Sonny** *Stitt Plays Bird,* with two extra tracks; and *Bags and Trane,* the **Milt Jackson/John Coltrane** collaboration complete with the three tracks that were later put on something called *The Coltrane Legacy*...This sounds crazy, I know, but a discography of trombonist **Frank Rosolino** has been published in Brazil by **Roberto L. Machado.** It's 107 pages long and available for US$10 by writing to Caixa Postal 1142, 6000 Fortaleza, Brazil...The recent All Japan Jazz Aid Festival – held at Tokyo's Nippon Budokan Hall and featuring such Japanese jazz stars as **George Kawaguchi, Terumasa Hino** and **Eiji Kitamura** – raised $160,000 for Nippon Television's "Save the Children" Telethon fund...**Dan Ferguson** has been named program coordinator at Van Nuys, CA's Grove School of Music. Speaking of Grove, bandleader **Rob McConnell,** who'll begin teaching there this fall, will make three audition stops this summer: New York (July 8), Chicago (July 15) and Garland, Texas (July 18). Call (818) 940-9400 for the full story...The **Paul Winter Consort** will team up with the USSR's **Dimitri Pokrovsky Singers** for a 20-city tour, beginning in late-June at New York's Cathedral of St. John the Divine...Speaking of tours, **Chuck Mangione** is in the midst of a grueling 50-city tour in support of his new Columbia album, *Eyes of the Veiled Temptress*...For those who are interested in the roots of avant-punk-jazz-funk, Carthage has just whipped together a compilation of the music of **Defunkt,** the **Joe Bowie**-led band that, in the early '80s, *got down!!!!* The album is called *Avoid the Funk/A Defunkt Anthology,* and it features a couple of numbers with all three Bowie brothers (**Joe, Byron** and **Lester**) tooting their own horns.

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

* = Available on Compact Disc
• = Platinum (RIAA Certified)
◘ = Gold (RIAA Certified)

		LW	WOC
1	***SIMPLE PLEASURES*** BOBBY MCFERRIN (EMI- Manhattan E1-48059)	1	7
2	***KILIMANJARO*** THE RIPPINGTONS (Passport Jazz PJ 88042)	2	7
3	***AND YOU KNOW THAT*** KIRK WHALUM (Columbia FC 40812)	4	15
4	***DIANNE REEVES*** DIANNE REEVES (Blue Note BLT 46906)	3	29
5	***EVERY STEP OF THE WAY*** DAVID BENOIT(GRP GR 1047)	11	4
6	***REFLECTIONS*** GEORGE HOWARD(MCA 42145)	26	2
7	***DIANE SCHUUR & THE COUNT BASIE ORCHESTRA*** (GRP GR 1039)	6	35
8	***TRIBUTE TO COUNT BASIE*** GENE HARRIS ALL-STAR BIG BAND (Concord CJ 337)	7	15
9	***MARSALIS STANDARD TIME VOL. 1*** WYNTON MARSALIS (Columbia FC 40461)	5	37
10	***JOHN PATITUCCI*** JOHN PATITUCCI (GRP GR 1049)	12	8
11	***TIME IN PLACE*** MIKE STERN (Atlantic 81840)	13	6
12	***LOUD JAZZ*** JOHN SCOFIELD (Gramavision 18-8801-1)	14	6
13	***STILL LIFE (TALKING)*** PAT METHENY GROUP (Geffen GHS 24145)	9	44
14	***RENAISSANCE*** BRANFORD MARSALIS (Columbia FC 40711)	8	31
15	***THE IMMIGRANTS*** THE ZAWINUL SYNDICATE (Columbia FC 40969)	15	6
16	***EVERYNIGHT LIVE AT VINE ST*** JOE WILLIAMS (Verve/Polygram 833236)	10	31
17	***EARLY SPRING*** ALPHONSE MOUZON (Optimism OP 6002))	19	5
18	***THAT SPECIAL PART OF ME*** ONAJE ALLAN GUMBS (Zebra/MCA 42120)	23	5
19	***TIME AND TIDE*** BASIA (Epic BFE 40767/E.P.A.)	21	9
20	***GRP SUPER LIVE IN CONCERT*** DAVE GRUSIN, LEE RITENOUR CHICK COREA, DIANE SCHUUR TOM SCOTT(GRP GRA -1-1650)	16	12
21	***DANCING IN THE DARK*** SONNY ROLLINS (Milestone M-9155)	24	8
22	***BRASIL*** THE MANHATTAN TRANSFER (Atlantic 81803)	17	24
23	***NORTHERN LIGHTS*** DAN SIEGEL (CBS Associated BFZ 44026/E.P.A.)	20	12
24	***GO*** HIROSHIMA (Epic FE 40679)	25	41
25	***JUST BETWEEN US*** GERALD ALBRIGHT (Atlantic 81813)	18	24
26	***WALTER BEASLEY*** WALTER BEASLEY (Palydar/PG 833866-1)	27	11
27	***JOY RYDER*** WAYNE SHORTER (Columbia FC 44110)	29	13
28	***DUOTONES◘*** KENNY G. (Arista AL8 8427)	30	91
29	***THE VERY BEST OF GEORGE HOWARD VOL.1*** (TBA TBAC 233)	22	13
30	***STILL LIVE*** KEITH JARRETT TRIO (ECM-835 008-1)	DEBUT	
31	***NATURAL ELEMENTS*** ACOUSTIC ALCHEMY (MCA Master Series 42125)	31	3
32	***ILLUMINATION*** ELEMENTS (RCA/Navus 3031-1-N)	32	3
33	***MAJOR CHANGES*** FRANK MORGAN & THE MYCOY TYNER TRIO (Contemporary C-14039)	DEBUT	
34	***DOUBLE FEATURE*** SPECIAL EFX(GRP GR 1048)	34	3
35	***FOLKSONGS FOR A NUCLEAR VILLAGE*** SHADOWFAX(Capital 46924)	DEBUT	
36	***KALEIDOSCOPE*** MIKE METHENY (MCA/Impulse 42023)	28	16
37	***CELEBRATION*** PAQUITO RIVERA (Columbia FC 44077)	38	11
38	***STEPPIN' UP*** HANK CRAWFORD/JIMMY MCGRIFF (Milestone M-9153)	39	20
39	***EASILY SLIP INTO ANOTHER WORLD*** HENRY THREADGILL (RCA/Navus 3025-1-N)	37	5
40	***JASIL BRAZZ*** HERBIE MANN (RBI/Mass Music Group RBIR 401)	36	5

JAZZ FEATURE PICKS

COLLABORATION – Helen Merrill/ Gil Evans – Emarcy 834 205 – Producers: Kiyoshi Koyama, Helen Merrill

The great arranger's last recording with a big band is this beautiful collaboration with singer Helen Merrill, an updating of an Emarcy session the pair did 30 years ago.

DIAMOND LAND – Toninho Horta – Verve Forecast 835 183 – Producer: Toninho Horta

Excellent Brazilian guitarist's album is a lovely fusion effort swept with Brazilian rhythms. Wayne Shorter guests.

JACQUET'S GOT IT – Illinois Jacquet & His Big Band – Atlantic 81816 – Producer: Bob Porter

Veteran Texas tenorman's debut with his swaggering, stomping, swinging big band. Dripping with the blues.

STILL LIVE – Keith Jarrett Trio – ECM 1360/61 – Producer: Manfred Eicher

Jarrett's "Standards" Trio (with Gary Peacock and Jack DeJohnette) in a crystalline live album of, what else?, standards.

EYE OF THE BEHOLDER – Chick Corea Elektric Band – GRP 1053 – Producer: Chick Corea

It's the Elektric Band, but this is, mostly, acoustic fusion and it's mostly very, very pretty and, of course, filled with swaying rhythms.

BOP STEW – The Phil Woods Quintet – Concord Jazz CJ 345 – Producer: Carl E. Jefferson

The excellent bebop altoist and his gritty band live in Japan.

OW! – Concord All Stars with Ernestine Anderson – Concord Jazz CJ 348 – Producer: Carl E. Jefferson

A loose, swinging live-in-Japan session with a bluesy edition of the All Stars (with Dave McKenna and Red Holloway) and, on three tunes, Ernestine Anderson.

DOUBLE EXPOSURE – Ken Peplowski – Concord Jazz CJ 344 – Producer: Allen Farnham

Exceptional mainstream clarinetist/saxophonist in a sturdy debut as a leader.

SAY WHAT YOU WANT – Bob Thompson – Intima Di 73331 – Producer: Omar Hakim

Funky and melodic pianist backed by a funky and melodic ensemble (Gerald Veasley, Omar Hakim, Jean-Paul Bourelly and "Doc" Gibbs).

FOCUS ON RAP

Rap: A MAJOR Topic

By Joe Levy & Tom De Savia

LOS ANGELES – This week their are 15 rap LPs on the *Cash Box* album chart: three of them are gold, two are platinum. This alone should indicate that the genre known as rap cannot simply be dismissed as a fad any longer.

In fact, The most prominent news in the growing world of rap music is perhaps the amount of notoriety the genre is gaining from major labels: Jive/RCA's DJ Jazzy Jeff & The Fresh Prince with *He's The DJ, I'm The Rapper* (#7 bullet B/C, #38 bullet pop), the Warner Bros. soundtrack for *Colors* (#23 bullet B/C, #46 bullet pop), and Boogie Down Productions' *By All Means Necessary* (#19 bullet B/C, #60 bullet pop) are the most notable movers at this time.

Since Columbia signed the Def Jam project, other major labels have followed suit recognizing rap's importance. Other recent notable pacts include Warner Bros. with Cold Chillin', Atlantic with First Priority, and Strong City, distributed by MCA's reactivated UNI label.

In signing with Cold Chillin', Warner Bros. acquired a rap empire headed by Marley Marl, whose stars include M.C. Shan, Big Daddy Kane, Roxanne Shante and the already chart proven Biz Markie. The Big Daddy Kane LP, *Long Live The King* - due in early June, is expected to be a monster release which should cross over the rap market into the mainstream following the success of such artists as LL Cool J and Kool Moe Dee.

Atlantic's deal with First Priority gives them access to the street sounds of such acts as Audio Two, MC Lyte and The Alliance. As an independent, the label - then known as Priority Records - had two major hits with MC Lyte's "I Cram To Understand U (Sam)" and Audio Two's "Top Billin'."

Strong City, which is distributed by MCA's rejuvenated UNI label, boasts a roster which includes Busy Bee, Don Baron and Ice Cream T.

Each of these labels began as small independents in different regions of New Youk: Cold Chillin' in Queens, First Priority in Brooklyn and Strong City in the Bronx. With the majors clearly eager to join the party - all indications lead one to believe that many more indie labels, based in places like Philadelphia and Miami, are looking ripe for major distribution.

Rap At The Palladium *– Geffen Records' rappers The 7A3 congratulate #1 rappers Whodini and Kool Moe Dee at their recent concert at the Hollywood Palladium. Pictured (l-r) (bottom) Bretty B. of 7A3; (middle) Grand Master D of Whodini; Seannie B. of 7A3, Ecstacy of Whodini; (standing) Grandmixer "Muggs" of 7A3, Kool Moe Dee (with sunglasses), Eric B., and Jalil of Whodini.*

Mantronix

By Joe Levy

NEW YORK – Mantronix is hip hop at its most scientific, a rhythm army for the space age. The duo of elecTronik wizard Mantronik and word meister MC Tee specializes in sonically sophisticated rap jams that suspend a computerized click over a deep, stupid fresh bass bottom.

Their third album and major label debut for Capitol, *In Full Effect* (the title refers to current street slang for the baddest of the bad, the deffest of the def, that which is "in effect"), was released in early March. Always on the cutting edge in technology and style (*In Full Effect* is the first album ever mastered from DAT), their single, "Simple Simon (You Gotta Regard)," is a dense guitar, synth, and beat box collage that, quite simply, *is* the age of mechanical reproduction as the work of art. As of last week it was bulleted at #27 on the *Cash Box* 12-inch Dance Singles chart.

The group formed in 1985 when Mantronik (Curtis Khaleel) was a deejay in the Manhattan dance music specialty store Downtown Records. Curtis's interest in music and technology naturally led to working on his own tracks. He asked MC Tee, a frequent customer at Downtown Records, to rap on "Fresh Is The Word," and Mantronix – the fusion of Man and elecTronix – was born. Two albums on the New York dance music independent Sleeping Bag, *The Album* and *Music Madness*, followed.

Mantronix – Mantronik (l) and MC Tee

Mantronix had major hits in New York, London, and Paris clubs. Mantronik himself became a house producer at Sleeping Bag, turning his growing expertise towards producing and re-mixing club hits for Dhar

(Continued on page 18)

Rap: The Executives Speak

by Bob Long and Joe Williams

*For this special rap issue, **Cash Box** sought the opinions of some prominent record company personnel who are shaping the future of the music. The companies range from large to small, from truly independent to corporate subsidiaries. Not surprisingly, all of these executives are convinced of rap's artistic validity and commercial potential. Most were quick to blame radio for any public resistance to rap, and most believe that rap is a badly misunderstood form in much of America. But within the context of general agreement, there were considerable differences over the sociological importance of rap, its ultimate message, and the marketing of that message to the general public. We hope that the diversity of opinions expressed throughout this issue and our continuing coverage of rap will contribute to a better understanding of this vital and rapidly emerging form of music.*

RAP CONQUERS THE WORLD

Bill Adler, director of publicity, Def Jam: "Russell Simmons [the founder of Def Jam] once said, 'I don't need radio. I could throw my records in the garbage and the kids would still find them.' We've got tremendous grass roots support. It's not a fad, and that's because it's about more than just music. There's a whole culture attached to it, a lifetsyle. It's about the language that they use, the attitude, the clothes that they wear. It's about the hope embodied in the music.

"Two months from now, forty percent of the music on the black charts will be rap."

Greg Peck, vice president of promotions, marketing and A & R, Island Records: "There are certain clubs in this country where people go specifically to hear the new rap records. And then they get excited about it and go tell their friends. You'd be surprised how much money these young kids have to spend on music, and most of it goes to rap.

"An interesting phenomenon is that rap is getting accepted by mainstream America. You'll see rap in McDonalds' commercials, and several others, and white people are appreciating rap now. There's a club here in New York that I went into with a rap group that I was working with, and we were the only black people in the whole place. Look at the success of the Beastie Boys. White people were waiting for a rap group that they could identify with, and that was it.

"Rap, in a way, is getting very much like AOR. People are now going to see rap in large stadiums, 30 or 40 thousand people at a time. And they walk away from this and tell other people and it becomes a tremendous underground."

M.C. Hammer, president, Bustin' Records: "Rap music has a drive in it, it has something in it that makes you bob your head. It's almost tribal. And then if the rapper is good and has a sense of rhythm, the combination of the two catches you and you want to hear more of it."

Monica Lynch, president, Tommy Boy Records: "The kids have an insatiable appetite for rap, and they will eat it up and be ready for something new in a very short period of time. It's a very popular form of music, despite the resistance it's had from radio.

"You can see some records that are listed in the top ten of the national charts, and those records haven't sold nearly as much as a rap record

(Continued on page 16)

People are talking about the way "Sally" walks:

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CAROLYN BUDD, *Big State Distributors, Dallas*

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RONNIE LABUS, *S&J One-Stop, New York*

"Sales SALLY forth with the new STETSASONIC... It's a hit!"

JOHN UNDERWOOD, *Nova Distributing Corp., Atlanta*

"I had a girl named SALLY once but she didn't move THIS fast!"

MARK GRINDLE, *Show Industries, Los Angeles*

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FOCUS ON RAP

RAPPING FOR JESSE – The Apollo Theater was the scene of an all star rap benefit for Jesse Jackson on April 18. $25,000 was raised for the Jackson campaign. Among the acts at the sold out show were LL Cool J, Whodini, Eric B & Rakim, Public Enemy and DJ Jazzy Jeff & The Fresh Prince. Jackson is pictured being embraced by John "Ecstasy" Fletcher of Whodini. Second from left is Jalil Hutchins, Whodini. In the center wearing his trademark glasses is Darryl "DMC" McDaniels, Run-DMC.

Kid Flash – A Positive Rap

By Julius Robinson

LOS ANGELES – "What makes me different from any other rapper on this earth is my positive approach to hip-hop," says Sean Collins, a.k.a Kid Flash. "A lot of people are taking a slow approach to me, because it is positive. If I got as much hype as the negative got hype..."

He's been called "G-Rated" with such tunes as "Protection", about avoiding unwanted pregnancy, and "Children Of The World, where he puts down drugs. He's not afraid to address international issues in his song "Apartheid." In the macho world of rappers where its more common to hear boasting, self-congratulatory statements, Kid Flash might seem too tame to compete. But look again. The 19 year old Brooklynite has developed an innovative and powerful style, using his positive themes to gain a wider audience, yes a "crossover" appeal that no one else in rap has perfected. His Tabu (CBS) LP *He's In Effect* also contains several more traditional raps such as his single "Hot Like Fire", or"Go Jackson," "I Hate The Bus" and "Love Thing."

Kid Flash cut his teeth in the New York City scene, working with Curtis Khaleel and Mantronix, singing back-up on the hip-hop hit "Fresh Is The Word." He was a frequent performer in N.Y. at The Roxy, Funhouse and Roseland. He's performed with Lisa Lisa & The Cult Jam and U.T.F.O. Now, frequently in L.A., he compares the two scenes.

"I think L.A. rappers are behind N.Y. in that they answer whatever's happening in N.Y., they're behind the time of N.Y. But L.A. rap uses a faster beat, and they speak faster than N.Y. Rap started in N.Y., it's a little like talking to your grandfather, he's gonna tell you where it all started, and you either go the old way or the new way."

Kid Flash

Kid Flash himself is on a new track with his positive approach. Recently while in Dallas for the Young Black Programmers Coalition Convention he received rave reviews. "A lot of program directors said they were playing 'Apartheid' in heavy rotation, because the kids were liking it. That made me feel good knowing that I can do a worthwhile theme while still keeping the hip-hop in there."

Musically, Kid Flash allows his creative impulses to take over. When recording "Protection" someone left the radio on in the control room, and Madonna's "Papa Don't Preach"

(Continued on page 18)

Rap In Film

By Julius Robinson

LOS ANGELES – Recently several films have used rap as the sonic undertow for scenes of urban angst, sexuality, disintegration, as well as comedy. Rap in film has evolved from it's initial light applications, such as in the 1984 release of the break-dancin' *Beat Street*, to the recent brutal commentaries on gang violence in the stunning soundtrack for the film *Colors*. The emergence of rap as a vital force in music over the last few years has contributed to Hollywood's adoption of the form, in part because it has become a "hot" genre. But equally as critical to rap's increased acceptance in film soundtracks is its rich descriptive language. The form is cinematic in style, and although every word is not always audible behind a scene in a film, there can be an interplay (where used properly by filmmakers) between the brushstrokes of street imagery and the cultural realities portrayed. For example in the upper-class cocaine tragedy *Less Than Zero* rap is used to illustrate an ironic undercurrent; the human pitfalls of the "street" can be paved across a rich kid's heart.

Of course the major benefit of these films to the record buying public are the resulting soundtracks, which often yield excellent rap cuts. Here are a few of our favorites...

Colors, the Warner Bros. soundtrack from Dennis Hopper's film about two cops in the milieu of L.A. gang violence, is one of the richest rap soundtracks around. The opening cut is a powerful rap, Ice-T's "Colors". Using a melange of droning bass tones and pavement-hot synth-licks, he raps from the perspective of a gang member in a poetic tour-de-force that illuminates the mind-set of a gang killer. The last line in "Colors" says it all, "My color's death though we all want peace, our war won't end 'till all wars cease...colors." Other outstanding cuts on the LP include "Let The Rhythm Run" by Salt-N-Pepa, "Butcher Shop" by Kool G. Rap, "Mad Mad World" by 7A3 and "A Mind Is A Terrible Thing To Waste" by M.C. Chan.

Less Than Zero's much acclaimed Def Jam soundtrack features L.L. Cool J's classic "Going Back To Cali," a deft description of alienation in the promised land of Hollywood. The track has odd horn licks and a strangely skewed feel that gives it an ominous flavor. Also outstanding is the rebellious and raucous "Bring The Noise" by Public Enemy. Def Jam co-founder and rap innovator Rick Rubin produced most of the songs on the album.

The Blue Iguana is a PolyGram release that has a couple of outstanding and unusual rap cuts. Kurtis Blow's title track is as exotic and lush a track for a rap tune as you'll hear, "tropical rap" perhaps. The Fat Boys throw their weight around on "Hell No", and The White Boys prove they're for real on "(This Is) Hardcore Is It Not."

The film comedy *Disorderlies* is notable for it's stars, The Fat Boys, and for its Tin Pan Apple/PolyGram soundtrack featuring the track "Baby You're A Rich Man." The Fat Boys here used the Beatles tune as a foundation to construct their own conclusions about the evils of money.

Rounding out our list is *Beat Street Volume One* on Atlantic Records, notable for the track "Beat Street Breakdown" by Grandmaster Melle Mel and The Furious Five. This a wonderfully visual rap about finding hope on the street..."Don't let the street beat you," they intone. The days of break-dancing may have waned somewhat since this movie was made in 1984, but rap as a genre goes on, and film as a mirror of society will increasingly reflect its influence.

Execs Speak

(Continued from page 14)

that hasn't done anything at all on the charts. A lot of the charts today reflect airplay, and rap isn't getting played on the radio. But the kids are still buying it."

THE MANY MOODS OF RAP

Monica Lynch: "What many people don't realize is how many genres there are within rap. You have everything from the pop rap being made by an artist like Kool Moe Dee to the socio-political rap being done by Public Enemy. As a musical form, rap is going to continue to evolve, unlike any other form of music today. Six months in rap is like an entire generation. One of the trademarks of rap is that it continually fuses itself with other forms of music. Last year there was a rap/reggae fusion that was going on. Then look at what happened when LL Cool J and Heavy D and the Boyz discovered the rap ballad."

Bill Adler: "Certain songs by Run-DMC have more in common with Aerosmith than they do with LL Cool J. LL might have more in common with New Edition than he does with Eric B. And Eric B. might have more in common with James Brown than he does with Stetsasonic."

Luke Skyywalker, president, Skyywalker/Magnum Records: "If we were still in the era of Kurtis Blow and Run-DMC and some of those older rappers, if all the rappers were trying to do that same thing, it would be sad. It would be just like disco, when everybody was disco-ing themselves to death and everybody was sounding like everybody else. In rap music, you have some guys like Jazzy Jeff, who are talking like average kids with that 'Parents Just Don't Understand' thing, and then

(Continued on page 20)

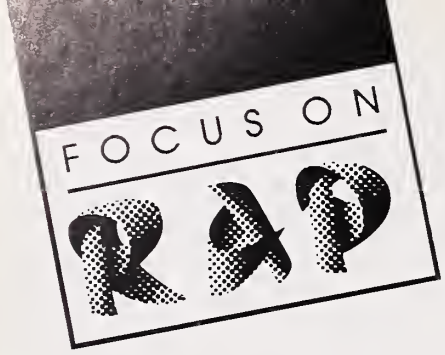
Def Jam recordings

"You Can't Disable The Power Of Our Label!"
– Chuck D from
"Rebel Without A Pause"

L.L. Cool J
Public Enemy
Nikki D

Beastie Boys
Davy D
Slick Rick

Breeze
Original Concept
Junkyard Band



Mantronix

(Continued from page 14)

Braxton, Joyce Simms, and Hanson & Davis, fusing street beats and Hi-NRG hooks into the new "hot dance" style. He also produced hip hop albums for Just Ice and T-La Rock. After a bidding war involving several major labels and Sleeping Bag, Mantronix signed with Capitol last August. Work on *In Full Effect* began immediately.

In a recent interview Mantronik recalled his education as a studio genius: "I was just basically a nosey kid who wanted to get involved in it [production]. I never went to school for this, I was just real curious...Basically what I've picked up is learning and just sitting there watching, and just understanding the terms, what they ment. And then all of a sudden just saying, 'OK, it's my turn to give the orders.' "

Modest words for a young man whose mere three years of observation and experience have yielded a handful of dance-pop hits, and whose contract with Capitol includes his own production company. Curtis is in effect in the studio and in demand as a producer. His recent credits include work with Amazulu and three tracks on Capitol's upcoming *Sequel* LP, a record that showcases the finest producers in dance music today. With Stock-Aitken-Waterman (Bananarama, Rick Astley), Little Louie Vega (Noel), and Mantronik on board, this record is sure to be a Latin hip hop smash.

As the first album mastered from DAT *In Full Effect* typifies the Mantronix philosophy, "To go where no man has gone before," as Curtis says. "Different, as usual," adds MC Tee. Curtis explained why he chose to master the album from DAT. "We took a new approach and did the whole album digital. Because hip hop nowadays, basically, a lot of people sample. You can listen to hip hop records, and aside from the Def Jam stuff, the other stuff is really noisy. We didn't want to take that route...We have a sound, and we want people to hear it, and we want it come across very good. I've had problems. Our first album, some of our stuff is done eight track. It was basically done at my friend's place. It just didn't cut. I wanted something that when you crank up the system you're going to hear the snare standing on its own and the kick standing on its own, having its own place on the record. And all these sounds combining into one great, massive wall of sound."

Gliding across, above, and through that massive wall of sound is the "master at the meter," rapper MC Tee. Tee's style isn't narrative. He doesn't use story rhymes, he uses language as sounds, tossing out syllables as beats and ideas as shadings.

Curtis crafts the songs in much the same way, taking grooves, beats, and sounds from various sources (samples of other records, drum computers) and building these bits into rhythm and melody. "I don't sample other people's melodies," he explains. "What I do is I sample a drum sound, or a piano sound, or a horn sound. I see it like this: for instance, they don't make a certain type of piano anymore and I want that sound. I'll sample it from the record...It's what you do with what you have. Everyone has the chance to get a sampler and use it. It's what you create. People talk about sampling is stealing, stuff like that. It is in a way, but you do it, I mean, someone playing a piano and another person seeing a person play that piano is like stealing their idea. Same thing, same principle, only thing is it's digital. Some people take it too far. They rip of melody lines. Sampling is just like a tape recorder, the only thing you can minipulate the sound much better."

Both MC Tee and Curtis see 1987's hip hop fad of sampling licks, beats, and melodies from classic James Brown records as boring. Says Tee, "Everbody's starting to notice how weak '87 really was and how much of a change New York has to go through. Because basically the stations and everybody got stuck in this one catagory of music and nobody wanted to change...But I think it's going to change for the better and I hope we're part of the crest of the wave."

The future for Mantronix? As MC Tee puts it, "Now we just want to move on up and make the next one better than this one."

Kid Flash

(Continued from page 16)

started to float in. He quickly sampled a snippet of the chorus and used it in the song. He also used a sample of Marvin Gaye singing "What's Going On" in Apartheid.

Collins disdains getting into verbal wars with other rappers. "I'm not with saying what I could do to L.L., cause as far as that goes he can't do nothing to me, and I can't do nothing to him! Not legally anyway. Me and L.L. Cool J are friends. Why would I want to say I'll take L.L. and stomp his hat on the ground? Rap answer records, it's like professional wrestling, it's bull."

"Anyway those kind of records have no longevity. They don't cross over. They say this industry is like a game. Well my game is Monopoly and I'm going to own Boardwalk. You're going to have to pass me before you pass go!"

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NEW 12" " LET'S DO IT" HAL 1267

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12" "GRAB IT" HAL 1255

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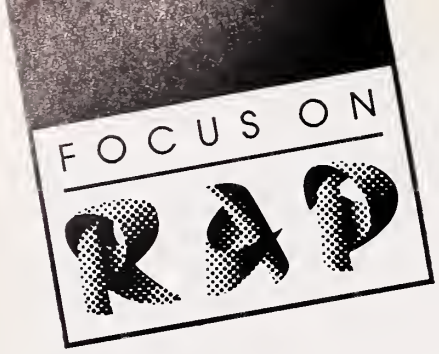

Execs Speak

(Continued from page 16)

there's 2 Live Crew, who are moving into a heavy metal area, while other people are moving into a sex area. So it's all different. It's versatile.

"In rap, every part of the country is different. You have Miami music, which is hard and uptempo, and New York music, which is a slow tempo, and you have California music, which is more uptempo. Every area has a different style of rappers, but they can all relate to each other – except New York; they can't relate to nobody's music but their own. If the whole rest of the country was like New York, rap music would be over. Rap is no longer number one in New York. They've burned out on it, because all the DJs ever play in the clubs is New York music. They don't know about the California groups, and the Philadelphia groups and the Miami groups. To tell you the truth, I don't even promote my music there anymore."

RAP, THE RADIO, AND CLASS CONFLICT

Bill Adler: "Black radio is failing miserably by ignoring this music. This music is black rock 'n' roll, and obviously rock 'n' roll has never been for everybody. It's got an edge to it, it appeals strongly to adolescents, and it's going to irritate a lot of people. We get the same reaction today that Little Richard had to face in 1956 or that the Rolling Stones did in 1965.

"There's a class conflict in black America right now that rap music crystallizes. You have the b-boys on one side, and the buppies on the other, and never the twain shall meet. That's why Public Enemy did 'Bum Rush The Show.' They got a bum rush at whatever club the song is about because there was some buppie at the door who wouldn't let them in, wouldn't let them wear sneakers. No b-boys allowed. And I think most of black radio is run by buppies who don't want to know anything about this music.

"But I can't take pot shots at black radio without mentioning white radio. I used to work at WBCN in Boston, which is honored for being so progressive; yet they play no black music at all. As far as we're concerned, AOR stands for Apartheid Oriented Rock. It's shameful for rock radio to ignore us in favor of whatever haircut band from England is big this week. Rap is like the British Invasion of the '60s – a whole generation of bands that are changing the industry and can no longer be ignored."

Bill Stephney, vice president of operations, Def Jam: "Obviously there are some awful rap records, and maybe even some records that should be banned. But there are also rap records that every black person in America should hear. The trick is to judge each record on its own merit, rather than judging the whole genre. But we have black people in this industry who are still saying, 'We're not going to play any rap music.' They will play every irrelevant, every ridiculous so-called R&B record, records that don't stand for anything, but they have dismissed a whole genre. And not only rap music. Blues music, gospel music, go-go music–they don't get played on black radio.

"It's a class/caste situation. In trying to gain some sort of acceptance in this country, black programmers have diminished the feel for their own culture. Rap music, in a sense, throws itself in the way of integration. It's almost a nationalist music. At a time when many black people are saying, 'Get out of the neighborhoods, get a good car, get your kids a good education,' rap music and these kids are saying 'We *are* black people, black Americans. We like to get funky.'

"When you see rappers moving to Los Angeles and buying big houses and living in a way that has nothing to do with their culture, that's when the music will be over."

THE BAD RAP

Bill Stephney: "The elder community, rather than looking at rap as a positive thing, looked at it very superficially. They said, 'These street kids, these hoodlums, they're playing that loud music on their radios, they're destroying the very fabric of the society we're trying to develop.' But they couldn't have been more wrong. While these kids were developing their own music, their own culture, their own witticisms, their elders were saying 'No!.' And I think that developed a generation gap and discouraged the music from flourishing outside of New York."

Lynn Godley, vice president of operations, Eclipse Records: "Rap is an art form that we as adults sometimes fail to understand. When we were kids we listened to the Aretha's and the James Brown's and the Hank Ballard's, and we didn't so much relate to the lyrics as to the music. But now, with rap, the kids are listening to the lyrics even more than to the music. Rap is the young people's way of saying, 'This is how you adults get to us.' And we're completely dropping the ball."

Ruth Zitnik, president, Eclipse: "I hardly knew about rap when I got into this business. But I like things

(Continued on page 21)

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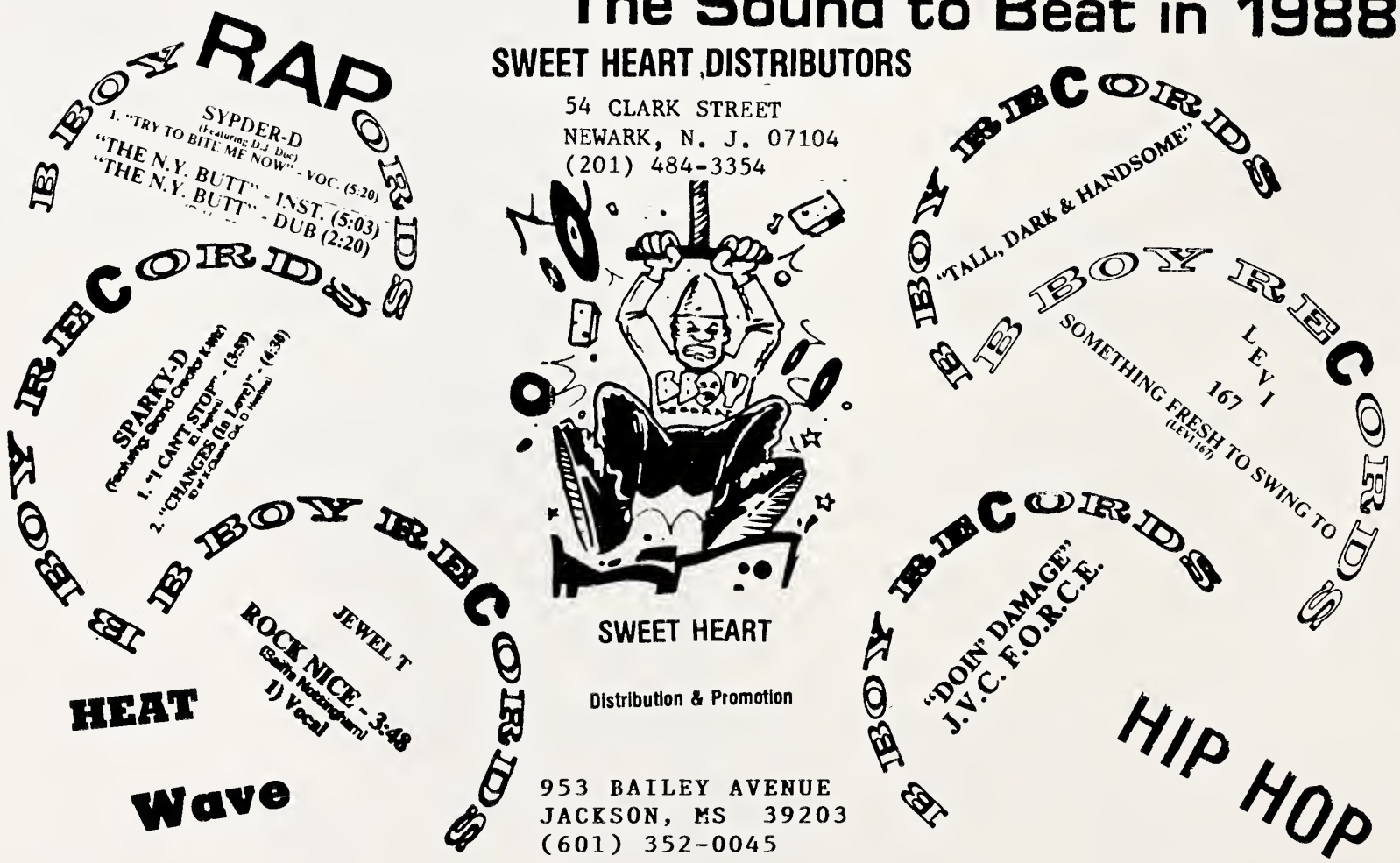

FOCUS ON RAP

Execs Speak

(Continued from page 20)

that are natural. Rap is a natural way for kids to express themselves in a way that is non-violent. It brings them pleasure. There's nothing negative about rap in my life.

M.C. Hammer: "Drugs, the lack of education and the lack of parental guidance are destroying our younger kids, not rap music. I do think people could be a little more selective in the things that they say on records, *any* records, but rap music itself is not the problem. Some raps have come out that weren't good in their lyrical content, but I hear a lot of positive things happening in rap today. Look at all the raps that are anti-drug and anti-violence."

OF MAJORS AND MARKETING

Luke Skyywalker: "The major labels don't know jack about rap music.

"I have real mixed feelings about the major labels picking up rap music and trying to market it to a different generation. I don't want it to get played out like Stevie Wonder or Teddy Pendergrass. To tell you the truth, I don't want to hear too much rap music on the radio. But I do want it to get blended in with everything else, and that's not happening.

"I'm still waiting for some major to pick up a rap group and give it the hype and the money that they're putting into some of these other groups and actually get it played on the radio. MCA did it with Heavy D and the Boyz, and that's a plus for them, but some of these other groups, like the M.C. Shan on Warner Bros, I'm not hearing them on the radio here in Miami. I don't see the major promotion, I don't see the major videos."

Monica Lynch: "The record labels that pioneered the marketing of rap, labels like Sugar Hill and Enjoy, should really be commended. They got the ball rolling when hardly anyone had heard of rap. And then the next generation was Tommy Boy and Profile, and Jive, who've done a spectacular job of promoting the music. And then look at the recent success that Next Plateau has had, and Fourth and Broadway, with artists like Salt-N-Pepa and Eric B and Rakim. And now every major label has recognized the commercial viability of rap. For the most part it's a low investment with a high return. With rap, you're not in a position where you have to hire Narada Michael Walden for half a million dollars, or whatever he charges to produce a record, with no guarantee that the record will sell. We can make music at very reasonable costs and we don't have to sell as many to break even or show a profit.

"The history of independent labels is that they found niches where the major labels weren't involved and they've been able to capitalize on it. As an analogy, look at disco music in the late '70s. When the major labels got involved, they put out disco albums by people like Dolly Parton and George Burns, and suddenly there was this tremendous glut that diluted the form and homogenized what was originally a great style of music. It became a parody of itself.

"Obviously it's getting harder to compete, now that the major labels are involved with rap. But one thing I have to give the major labels credit for is that they've been smarter this time around. For the most part they got involved with rap labels who specialized in the music to begin with and let those people handle the A & R decisions in that area. Now CBS has a deal with Def Jam, Warner Bros. has a relationship with Tommy Boy and Cold Chillin', Atlantic distributes First Priority, and Polygram has a deal with Tin Pan Apple. Just about every major label has gotten involved with rap in some way, which means that the small labels have to do their homework a whole lot better. But I still think that the little guy is going to be there first when a new form is emerging on the street."

RAP REVIEWS

WHODINI

You Brought It On Yourself/I'm Def (Jump Back And Kiss Myself) – Jive/Arista (JDL-9711) – Zomba Enterprises, Inc./ASCAP, Willesden Music, Inc, Cosmic Joy Music/BMI – L. Smith, J. Hutchins/K. Atkins, J. Hutchins – Producers: Larry Smith/Sinister, Whodini & Roy Cormier

Glamorous crew checks back in with a tough single that should up their street credibility. "You Brought It On Yourself" finds them still teaching and preaching. Its strong horn and piano hooks and sophosticated pop production ensure radio action. Club DJs should spin the Hank Shocklee remix of "I'm Def," a kitchen-sink jam that sounds like a house party out of bounds.

EPMD

You Gots To Chill – Fresh (FRE-80118X) – Beach House Music/ASCAP – E. Sermon, P. Smith – Producers: EPMD

The hook on this one is an evil sounding electro-bass groan that threads through the track like a funky worm. It's so ear catching you barely notice the drums, and it'll have them grinding it on the dancefloor. The duo's raps are heavy and authoritative. When EPMD tell you to chill, you best not argue.

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CASH BOX TOP 12" DANCE SINGLES

		LW	WOC
1	**NITE AND DAY** AL B. SURE (Warner Bros. 0-20782)	2	9
2	**JUST GOT PAID** JOHNY KEMP (Columbia 44 07588)	4	6
3	**DA' BUTT** E.U. (EMI Manhattan V-56083)	5	10
4	**MERCEDES BOY** PEBBLES (MCA 23838)	9	5
5	**NAUGHTY GIRL** Samantha Fox (Jive/RCA 1084-1)	1	14
6	**TOGETHER FOREVER** RICK ASTLEY (RCA 8320-1-RD)	7	5
7	**WILD, WILD WEST** KOOL MOE DEE (Jive/RCA 1086-1)	10	7
8	**TAKE IT WHILE IT'S HOT** SWEET SENSATION (Next Plateau 50072)	8	6
9	**LIKE A CHILD** NOEL (4th & B'Way 458)	6	8
10	**NIGHTIME** PRETTY POISON (Virgin 0-96710)	3	8
11	**ALPHABET ST.** PRINCE (Paisley Park/Warner Bros.0-20990)	38	2
12	**DEVINE EMOTIONS** NARADA (Reprise/Warner Bros 0-20874)	22	4
13	**INSTINCTUAL** IMAGINATION (RCA 7605-1-RD)	15	6
14	**RUN'S HOUSE** RUN-DMC (Profile PRO 7202)	17	2
15	**BLUE MONDAY** New Order (Qwest/Worner Bros 0-20869)	35	3
16	**BEHIND THE WHEEL/ ROUTE 66** DEPECHE MODE (Sire/Worner Bros. 0-20858)	20	2
17	**SUPERSONIC** J.J. FAD (Dream Team DTR 532)	DEBUT	
18	**PINK CADILLAC** NATALIE COLE (EMI-Manhattan V-56084)	16	12
19	**TROUBLE** NIA PEEPLES (Mercury/PolyGram 870 154-1)	26	4
20	**LOVE STRUCK** JESSIE JOHNSON (A&M SP 122265)	40	2
21	**DREAMIN' OF LOVE** STEVIE B (LMR 4001)	19	11
22	**MOST OF ALL** JODY WATLEY (MCA 23825)	34	3
23	**WISHING WELL** TERENCE TRENT D'ARBY (Colimbia 44 07475)	13	15
24	**ALWAYS ON MY MIND** PET SHOP BOYS (EMI/Manhattan V-56089)	14	8
25	**I NEED YOU** G.T. (Atlantic 0-86588)	28	3
26	**SHOULD I SAY YES ?** NU SHOOZ (Atlontic 0-86599)	42	4
27	**ADVENTURE** ELEANOR (Columbio 44 07471)	30	4
28	**LOVIN' ON NEXT TO NOTHIN'** GLADYS KNIGHT & THE PIPS (MCA 23804)	12	10
29	**PARENTS JUST DON'T UNDERSTAND** D.J. JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1092-1-JD)	48	2
30	**DREAMING** O.M.D. (A&M SP-12258)	DEBUT	
31	**SUSPENCE/OPEN UP YOUR HEART** ANTHONY & THE CAMP (Jellybean/Warner Bros. 0-20817)	31	4
32	**SPEED OF LIGHT** REIMY (A&M SP-12268)	18	6
33	**PROVE YOUR LOVE** TAYLOR DAYNE (Arista ADI 9677)	11	11
34	**BANGO/BACK TO THE BEAT** THE TODD TERRY PROJECT (Fresh/Sleeping Bag FRE-80117)	23	5
35	**SIMPLE SIMON** MANTRONIX (Capitol V-15362)	27	6
36	**BREAKAWAY** BIG PIG (A&M SP-12259)	25	9
37	**LOVE IN THE FIRST DEGREE** BANANARAMA (London/Polygram 886 262-1)	24	5
38	**I'M OVER YOU** SEQUAL(Capitol V-15347)	21	5
39	**WORK IT** TEENA MARIE (Epic 34-07902)	DEBUT	
40	**KEEP RISING TO THE TOP** DOUG E. FRESH & THE GET FRESH CREW (Reality/Danya 3101)	45	2
41	**WHIN WE KISS** BARDEUX (Synthicide/Restless 71306-0)	DEBUT	
42	**YOU GOTS' TO CHILL** E.P.M.D. (Fresh/Sleeping Bag FRE 8018)	DEBUT	
43	**LOVE DON'T LIVE NO MORE** BASEMENT BOYS (Jump Street JS-1014)	36	3
44	**YOU DON'T KNOW** SCARLET & BLACK (Virgin 0-96737)	32	4
45	**EVERYTHING WILL B FINE** LISA LISA & CULT JAM (Columbia 44-07584)	33	7
46	**ROCKET 2 U** THE JETS (MCA 23822)	29	12
47	**OUT OF THE BLUE** DEBBIE GIBSON (Atlantic 0-86621)	37	15
48	**DON'T MAKE A FOOL OF YOURSELF** STACEY Q (Atlantic 0-86616)	39	13
49	**JUST A MIRAGE** JELLYBEAN (Chrysalis 4V9 43223)	41	8
50	**GET OUTTA' MY DREAMS, GET INTO MY CAR** BILLY OCEAN (Jive/Arista JDI9679)	43	9

CASH BOX TOP RAP ALBUMS

			LW	WOC
1	**HOW YA LIKE ME KNOW** (Jive/RCA 1079-1-J)	Kool Moe Dee	1	3
2	**HE'S THE DJ, I'M THE RAPPER** (Jive/RCA 1091-1-J)	DJ Jazzy Jeff & The Fresh Prince	2	3
3	**LIVING LARGE** (MCA 5986)	Heavy D. & The Boyz	4	2
4	**HOT COOL & VICIOUS** (Next Plateau PL 1007)	Salt-N-Pepa	4	3
5	**GOIN' OFF** (Cold Chillin'/Warner Bros. 25675)	Biz Markie	5	7
6	**IN FULL EFFECT** (Capitol c1-48336)	Mantronix	6	2
7	**BY ALL MEANS NECESSARY** (Jive/RCA 1097-1-J)	Boogie Down Productions	7	3
8	**COLOURS** (Warner Bros. 1-25713)	Soundtrack	8	2
9	**KOOL & DEADLY** (Fresh LPRE-5/Sleeping Bag)	Just-Ice	9	6
10	**YO BUM RUSH THE SHOW** (Def Jam BFC 40658)	Public Enemy	10	2

CASH BOX TOP RAP SINGLES

			LW	WOC
1	**WILD, WILD WEST** (Jive 1086-7-J)	Kool Moe Dee	1	2
2	**RUN'S HOUSE** (Profile PRO-5202)	Run-D.M.C.	5	2
3	**PARENTS JUST DON'T UNDERSTAND** (Jive/RCA 1099-7-J)	DJ Jazzy Jeff & The Fresh Prince	3	3
4	**YOU GOTS TO CHILL** (Fresh/Sleeping Bag FRE 80118)	E.P.M.D.	6	2
5	**COLOURS** (Warner Bros. 0-20936)	Ice T	9	2
6	**DON'T TOU KNOW** (MCA-53255)	Heavy D. & The Boyz	4	2
7	**IT TAKES TWO** (Profile PRO 5186)	Rob Base & DJ Easy Rock	11	2
8	**VAPORS** (Cold Chillin' PRO-S-3088)	Biz Markie	12	2
9	**KEEP RISING TO THE TOP** (Reality/Danya 3101)	Doug E. Fresh	8	2
10	**WHY** (Geffen 20898)	7A3	8	3
11	**SALLY** (Tommy Boy TB 912)	Stetsasonic	15	3
12	**MY PHILOSOPHY** (Jive/RCA 1098-7)	Boogie Down Productions	16	2
13	**MOVE SOMETHING** (Luke Skywalker GR-112)	2 Live Crew	13	2
14	**LET THE RHYTHM RUN** (Next Plateau ##)	Salt-N-Pepa	13	3
15	**LETS GET STARTED** (Bustin' BR 1987-3)	MC Hammer	10	2

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WYFX	WXVI	WLLE	WIBB	WKIE	WASC
WORL	WLSY	WVOE	WJIZ	WOWI	WWKT
WZAZ	WDKT	WYNN	WEAS	WRAP	KADO
WPDQ	WORJ	WASC	WFXM	WEBB	KDAY
WANM	KQXL	WWWS	WXKO	WSHY	KSOL
WBOP	KXZZ	WFKX	WOFF	WPAK	KKFX
WIQI	WXOK	WBAW	WFXE	WALT	KGFA
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FOCUS ON RAP

Audio 2/McLyte

(Continued from page 7)

"It was almost like he was sort of showing us what was happening in the industry," says Milk. "We financed it and he put it on his label. After we saw the procedure and everything we figured, 'Well, if he's doing it, it can't be that hard, so let's try it.' That's when we started Priority." In order to avoid the run around and "wack contracts" other labels were offering them they convinced their father to put up the money to start their own record label. Their first release was a flip-flop mini-album with Audio Two on one side and the label's second signing, The Alliance, on the other.

After that it wasn't long before a member of the Alliance brought MC Lyte to the brothers. She impressed Milk and Giz with the rhyme that became "I Cram To Understand U (Sam)," a tough story of a girl who ditches her boyfriend when she finds he loves crack more than he loves her. "Milk and myself really liked her style because it was different," say Gizmo. "She had like a hardcore style, street like. We just went to the President and said, 'She's dope, she's dope, she's dope!' "

Milk and Giz produced five of the ten tracks on MC Lyte's *Lyte As A Rock* and handled all the production on *What More Can I Say?* (with a little help from Daddy-O of Stetsasonic on two tracks). Their style is sparse and street, relying almost exclusively on drum samples and programs. Amidst the current influx of pop production elements on much rap – the use of horns, synths, or guitars to create catchy hooks – Audio Two's pared down production sounds positively innovative.

The brothers picked up their production skills through observation. Gizmo explains, "Our first 12-inch we were in the studio every session they were in the studio. We watched."

"It's sort of like, if you didn't learn, it wouldn't get done the way you wanted it to get done," Milk continues. "Our first record, we weren't involved in the production at all. We had ideas, and we kind of knew what we wanted, and we were trying to express these ideas to the people that were producing it. But maybe they couldn't understand what we were trying to tell them, or maybe they just didn't want to do it, or maybe they couldn't understand why we wanted it that way. And we were like, 'Hey, you know, you want it right, you got to do it yourself.' So by watching and seeing what they did to a song, we decided that we had to do things our way."

Audio Two's *What More Can I Say?* is youthful and brash, a lot like their audience. Most of the songs are the energized braggadocio rap is known for. "When The 2 Is On The Mic" features live drums, and "Put It 2 Music" is acapella rhyming with occasional musical commentary scratched in. MC Lyte's *Lyte As A Rock* has enough attitude and fresh rhymes for a ten record box set. Her hard hitting put downs have already won her the title "Queen of Dis," but she says, simply, "I'm not a mean person."

As for their good fortune and remarkable accomplishments, Milk, Giz, and Lyte are hardly surprised. "Our manager planned everything, believe it or not," cracks Gizmo.

"It *was* scheduled," adds Milk Dee, "but even if it didn't go on schedule it was going to happen. We weren't going to stop until it did." Their distribution deal with Atlantic and debut albums mark only "Phase One complete." What's Phase Two? "A lot more production, more groups, tours," says Milk. It's all on schedule so far.

RAP REVIEWS

DE LA SOUL

Plug Tunin'/Freedom Of Speak – Tommy Boy (TB 910) – Tee Girl Music/BMI – K. Mercer, D. Jolicoeur – Producer: Prince Paul

At long last, kicking it live in an honest to God *new* style. "Plug Tunin' " is one of the most inventive tracks in way, way too long. Instead of sampling James Brown drums for a swing track, Prince Paul pulls in baritone sax and vocals from something that sounds like classic New Orleans soul for a very slow, easy pop groove. Lazy, spacious, and cold chilling. A must. "Freedom Of Speak" cuts and splices the standard JB grooves for a hard dance track.

TRUE MATHEMATICS

For The Money/K.A.O.S.S. – Select (SEL 21626) – Adra Music, Power Move Music, Inc./BMI – K. Houston, H. Shocklee, E. Sadler, K. Boxley – Producers: Hank Shocklee & Carl Ryder

"For The Money" swings JB drums and rhythm guitar better than average, and True Mathematics raps through a megaphone. "K.A.O.S.S. (Greeks In Effect, Pt. 2)" is the real dope, with producers Hank Shocklee (Public Enemy) and Carl Ryder hyping the beat and then packing it full of horns, rare groove breaks, and scratches. It's information overload, and pure genius.

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RECORD CATALOG—1988

LABEL	STOCK #	ARTIST	TITLE
EGYPTIAN EMPIRE RECORDS	12" Singles:		
	DMSR-00661	EGYPTIAN LOVER	EGYPT, EGYPT
	DMSR-00662	EGYPTIAN LOVER	AND MY BEAT GOES BOOM
	DMSR-00664	EGYPTIAN LOVER	GIRLS (Remix)
	DMSR-00665	EGYPTIAN LOVER	DUBB GIRLS
	DMSR-00666	JAMIE JUPITOR	COMPUTER POWER
	DMSR-00667	EGYPTIAN LOVER	DANCE
	DMSR-00668	RODNEY-O	THESE ARE MY BEATS
	DMSR-00669	EGYPTIAN LOVER	YOU RE SO FINE
	DMSR-00771	EGYPTIAN LOVER	THE LOVER
	DMSR-00772	RODNEY-O	EVERLASTING BASS
	DMSR-00774	EGYPTIAN LOVER	FREAK-A-HOLIC
	DMSR-00775	EGYPTIAN LOVER	THE ALEZBY INN/SEXY STYLE
	New Releases		
	DMSR-00776	RODNEY-O	DJ'S & MC'S/SUPERCUTS
	DMSR-00778	LOVER II	TERMINATOR
	On LP and Cassette		
	DMSR-00663	EGYPTIAN LOVER	ON THE NILE (LP)
	DMSR-CC63	EGYPTIAN LOVER	ON THE NILE (CASSETTE)
	DMSR-00773	EGYPTIAN LOVER	ONE TRACK MIND (LP)
	DMSR-CC73	EGYPTIAN LOVER	ONE TRACK MIND (CASSETTE)
	New Releases		
	DMSR-00777	RODNEY-O	ME & JOE (LP)
	DMSR-CC77	RODNEY-O	ME & JOE (CASSETTE)
DREAM TEAM RECORDS	DTR-629	LA DREAM TEAM	CALLING ON THE DREAM TEAM/ FUNKY FRESH
	DTR-630	LA DREAM TEAM	ROCKBERRY JAM
	DTR-631	LA DREAM TEAM	IN THE HOUSE
	New Releases		
	DTR-632	JJ FAD	SUPERSONIC/ANOTHA HO
	DTR-633	SUGGA & SPICE	YES WE CAN
	DTR-634	MS. LADY O	MR. POSTMAN
	DTR-635	ROYAL CONNECTION	SHAKE A LEG
TECHNO HOP	THR-20	DJ BATTERY BRAIN	8 VOLT MIX
KRU-CUT	KC-1008	MC BOY	SILENCE EAST— THE WEST SPEAKS
MAC DADDY	MD-9035	KING TEE	BASS

FOCUS ON RAP

Tougher Than Vinyl: Profile Records

By Joe Levy

NEW YORK – Profile Records shipped close to 1.3 million copies of the long awaited and long delayed Run-DMC album *Tougher Than Leather* last week. That's nothing short of amazing for an independent label, and the New York indie's accomplishments are numerous and varied, but Profile president Cory Robbins isn't stopping there. His stated ambition is for Profile to become a major label.

"We'd like to continue to grow and get to be the size of a Chrysalis or an A&M or a Motown next and then continue to grow from there," say Robbins. "We'd like to be a big company. We're not a big company compared to big companies. We're a tiny company compared to them."

Profile is a big company compared to most independents, though. Started in 1981 by Robbins and Steve Plotnicki with $35,000 dollars they borrowed from their parents, Profile has grown to the point where profits for fiscal 1987 were reportedly $13 million. Presently the label issues approximately four or five 12-inch singles and two full albums each month. Though Profile has had its biggest sucess with rap (Run-DMC's *Raising Hell* has to date sold well over 3 million and the Run-DMC catalogue was selling 10,000 units a week before the release of *Tougher Than Leather*), Profile releases pop, rock and hardcore records and is working to develop those markets. The label is expanding to an London office, a separate operation from Profile U.S., which they hope to have open this summer. Additionally, Profile does P&D for a number of independents including GWR, Emergency, and Rooftop. And Landmark, a separate company owned by Robbins, Plotnicki, and Pat Monaco, is one of the biggest distributors in the U.S., handling East Coast distribution for about 60 independent labels.

Robbins has been in the record business since 1975, when he started at Midland Records at 17. He worked for MCA as music publisher for two years and started a small label for them, Panorama Records, distributed by RCA. "It did fair," Robbins recalls. "We charted a few records. We had a Top 5 disco record, which is how I met my partner [Steve Plotnicki]. I produced it, and my partner wrote it. We met from that, became friends, and two years later decided to start Profile."

In 1983 they signed Run-DMC, an act no one else would take a chance on, for a mere $2,000. Robbins says the Profile philosophy, taking those chances, remains the same. "We take a lot of shots. We sign a lot of artists. We probably have fourty artists on the label at any given time. And it doesn't have to be any kind of unanimous opinion either. If one person in A&R really likes the act, they can sign them. That's why we have a lot of different things here. We have a lot of releases for an independant label, for a label our size...There was a time when I chose every record on the label, but that stopped about two or three years ago. And I still choose some of them, but I have three other people who do A&R also, Gary Pini, Claudia Cuseta, and Brian Chin. And they all have signed several things as well. If they're the only one who likes something and they feel strongly about it, then they're allowed to sign it."

With rock albums from acts like the Cucumbers (signed by Gary Pini) and the Accelerators (signed by Robbins himself) Profile hopes to solidify its markets outside of rap and dance 12-inches. "Rap is a very quick kind of music. You have a hit overnight, really. You put a record out and if it's right it's immediately a hit, many times. Not always, but it's very quick. And rock is not as quick. We've been doing rock now for about two years, and we've done OK. We've had some pretty good records, but nothing that's gone gold yet."

Most of all, Robbins and Plotnicki are firm in their commitment to remain an independent label. "We don't think that a major label has anything to offer us that we can't do ourselves, and we'd rather do everything ourselves. We think our distribution is very effective. We also own a good portion of it. We are independent people, and we don't want to have to worry about pleasing anybody else. It's never been something that we've entertained. We certainly could have made deals. If somebody came to us with some unbelievable amount of money we'd have to think about it. But we've never even allowed it to get to that point. When people call up and ask us if we're interested we just say no."

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SHOP TALK

This week in *Shop Talk* we take it to the streets to see what retailers are thinking concerning the state of rap music. They'll discuss the genre in relation to the following subjects: how has the state of the art changed in the past few years, how has the increase in popularity changed retailer's "push" of the product, what effect has it had on the twelve inch format, and what do you see in the future for this contemporary sound. We'll also find out which independent (and major label) rap products are moving particularly well this week.

JERRY BASSIN'S – Miami, Fla.
Reporting: **Raymond Torre**

"I see rap music just getting stronger. Considering the fact that more and more artists are being picked up by majors and that a greater percentage of releases are rap records, I see the genre reaching a steady peak."

"A few years ago it was considered a fly-by-night thing. After the 'Roxanne' era everyone thought it would die. It has been steady for the last two years and now it's starting to peak again. We didn't have half the artists and definitely not the majors."

"Retailers had to either accept rap music or not sell records. A lot of stores still don't want to sell rap records, but they do because they know that they are hot right now. You can't help but miss it."

"It's done nothing but good for the 12" format. You still have your high-energy music helping it along, but volume wise it's the rap record. Over the last six months it has really taken off and it's still going strong."

"Our best moving rap releases lately have been Ice-T, JJ Fad, The Gucci Crew on Hot Productions - that's a big one, the Two Live Crew and La Juan Love (both on Luke Skywalker), and Salt-N-Pepa (Next Plateau). Also MC Cool Rock and Beatmaster Clay D & Magic Mike on Vision Records, Bass Patrol (Joey Boy), and DJ K.J. & Da Fellas on 4-Sight Records are all moving well."

7th HEAVEN – Kansas City, MO.
Reporting: **Darrell Housh**

"Being a heavily urban market, we sell a tremendous amount of rap music. It's very well represented in our top ten. Concerning longevity, I didn't think it would last this long. The past year it has picked up quite a bit. I don't see how it could get much stronger than it is now - I see it leveling off."

"As far as pushing it, it has always taken care of itself - all we have to do is play it."

"In the past three months alone our twelve inch sales have increased quite a bit - possibly due to rap."

"Our best sellers lately have been the Colors soundtrack and Jazzy Jeff. As of this week the Doug E. Fresh (Reality/Danya) and Run-DMC releases will start to fly out of here."

MUSIC PEOPLE – Oakland, CA
Reporting: **Nancy Lewis**

"There's a lot more crossover sales than ever before. We're selling the rap records to all our customers - not just the R&B accounts."

"We don't need to push it - it just sells. We're getting our preorders without having to do anything for most of the stuff."

"I think rap music will be around for some time. It's peaking, but it will stay at this level for a while."

"We're selling tons of the new Run-DMC release. Also doing well are the Two Live Crew, MC Hammer (Bustin'), and Kool Moe Dee releases. For the twelve inches: Eric B, LL Cool J, Doug E. Fresh, JJ Fad, and the Run-DMC (our top-seller) disks ar leading the pack."

SOUTHWEST WHOLESALE RECORDS & TAPES – Houston, TX
Reporting: **Robert Richardson**

"We've been selling rap for a long time. About three quarters of our business is R&B - that's what keeps us alive. We owe a lot to the independents - like Profile and Fresh Records."

"It's definitely much bigger than it used to be. I would say the *King of Rock* album by Run-DMC put rap over the hump. It was after that release that a wider audience of varied demographics took notice to the form. I would say that over the next three years its popularity will go down. Right now it's in the middle of peaking - if not now, then within the next year."

"A lot of people now are taking chances on the smaller labels. If it's rap they figure somebody will buy it. Until about two or three years ago no one would touch the stuff."

"Our top sellers lately have been the Two Live Crew, Doug E. Fresh, the Colors soundtrack, all the Jive artists, Hostile (Ligosa), Run-DMC, and the Ghetto Boys (Rap-A-Lot)."

SALZER'S RECORDS – Ventura, CA
Reporting: **David Evans**

"Rap will definitely - to some extent - always be around. I see it becoming part of the mainstream. It added a lot more new life to a basically dead R&B soul section. It revitalized it - woke it up. We merchandise it as R&B since it is essentially an urban sound. I consider it trendy music - where it really hasn't found itself completely. Right now it's evolving and borrowing from other facets of music."

"Compared to two years ago, we don't need to push it anymore. Radio, concerts, and word-of-mouth are selling it."

"It still hasn't reached it's peak yet. As long as the public is still fascinated by rap music, it will continue to grow. A few years ago you had the same rap albums being played all the time. Today you have so many new artists, and the public seems determined to keep up with them."

Indie Groove

TASTES GREAT – With so many independent record labels surfacing these days, it is refreshing to see one that is truly on the cutting edge. **Delicious Vinyl** in Los Angeles is one such label. Founded by local DJ's **Michael Ross** and **Matt Dike** in August of '87, the label has recorded and released four quality rap disks thus far. When founder/producer Mike Ross says, "We know what time it is," he couldn't be more right. Three of the four releases have charted on local station KDAY, with **Young M.C.'s** "I Let 'Em Know" climbing to #7 this week. The first release, **Tone Loc's** "I Got It Goin' On" went all the way to #8 on KDAY's playlist. The company philosophy is that they'll consider any song with an "edge" that is both lyrically and musically intelligent. Look for the upcoming twelve inch release from local find **Def Jeff**, along with LP's from Mellow Man Ace (a bi-lingual rapper), Tone-Loc, and Young MC (could break nationally). For more information on the label and it's product, or to find out how to solicit a demo, call Mike Ross at *(213) 658-5048.*

TOUGHER THAN LEATHER – This week, **Profile Records** released **Run-DMC's** long-awaited *Tougher Than Leather*. The follow-up LP to the band's multi-platinum, crossover smash of 1986, *Raising Hell*. The new album shipped in excess of 1.2 million units - making it the largest initial shipment on a independent rap release to date.

On May 26, the boys began a lengthy U.S. tour that will continue throughout the summer. Joining them on the road will be **DJ Jazzy Jeff & The Fresh Prince, Public Enemy** and **E.U.** and **Stetsasonic**, the later two will be alternating dates throughout.

In addition, Run-DMC, the National Alliance of Business and the National Association of Broadcasters held a press conference on May 23 in Washington, D.C. to announce their cooperation in a plan to boost the job prospects of teenagers across the nation. At selected Run-DMC concerts, the National Alliance of Business will be handing out job training information. The goal is to inform teens of the facilities available to them, and to motivate them to take advantage of their local job training programs. Run-DMC's participation is a vital part of this undertaking, as the band can help effectively reach youths.

Also, at each concert, the NAACP will operate voter registration booths at each and every performance. For more information, contact **Nick Allen** or **Brian Thompson** at *(202) 745-0707.*

Afrika Bambaataa – *Former Tommy Boy recording artist Afrika Bambaataa is pictured circa 1985. Bambaataa, recently signed to Capitol, opened doors for many of today's independent acts. In fact, Bammbaataa's cousin is Luke Skyywalker recording artist M.C. Shy D.*

IN PARTING – Best wishes and prayers to **The Fresh Kid Ice** (**Chris Won Wong**) of Luke Skyywalker recording artists **Two Live Crew**. He is currently recuperating from an automobile accident which took place a few weeks ago in Southern Florida. Letters should be addressed c/o Luke Skyywalker Records, 3050 Biscayne Blvd., Suite 307, Miami, FL 33137. Or call: *(305) 573-0599.*

Until next week...

Kevin Coogan

Profile Raps

By Gene Ferriter

Run-DMC

LOS ANGLES – Run-DMC has defined and inspired rap music more than any other act of eighties. The trio from Hollis, Queens has become a model for a whole generation, not merely popping off about their own personal glory, but constantly focusing attention on socially conscious is-

Run-DMC – Pictured (l-r) Jam Master Jay, D.M.C. & Run.

sues such as anti-racisms, anti-gangs, anti-drugs, pro-education, and self-reliance. The group has just released their fourth album, is about to star in their second feature film, and will headline an international concert tour for the fifth year in a row.

The first non-athletes ever to receive an endorsement from Adidas Sportswear, the trio of rappers Run (Joseph Simmons), DMC (Darryl McDaniels), and DJ Jam Master Jay (Jason Mizell), grew up within blocks of each other in Hollis. All three graduated from high school in 1982. It was at this time that Run's older brother Russell agreed to produce their first record for Profile Records,"It's Like That/Sucker MC's." The gold album, *Run DMC,* was released in 1984, with the platinum *King of Rock* in 1985. Soon after, the monstrous success of *Raising Hell* followed, which was the first rap album ever to go platinum and has sold over four million copies to date.

The new album is entitled *Tougher Than Leather* and is the first effort that Run-DMC will be producing themselves. Following its release will be a summer tour which will include two of the hottest young rap acts, Public Enemy and DJ Jazzy Jeff & Fresh Prince opening the shows. Run-DMC plans to exert their influence to encourage fans to register to vote, with local chapters of the NAACP operating voter registration booths at each of the tour's concert sites.

Dana Dane

At age twenty-two, Dana Dane is one of the bright new sensations of the rap world. His first release, *Dana Dane With Fame,* sold over 150,00 copies in its first two weeks and has since gone well over the gold mark. Dane has developed a unique style, telling stories to rap grooves which often contain some sort of message. He has also been branded rap's "foremost stand-up comic, "entertaining his fans on several levels simultaneously.

Dane developed his skills at the well renowned School of Music and Art in New York, fictionalized in the movie *Fame.* He was studying fashion design and advertising while collaborating with a group called the Kangol Crew. The group included Slick Rick, Lance Brown, Omega, and Kool Al-Ski, who helped with background vocals on Dana's LP.

Dane's current partner is DJ Clark Kent who stared spinning at age nine in Brooklyn, and who's "the Superman of the wheels of steel" according to Dana. Hurby "Love Bug" Azor, who is well known as "Supa Produca" for his hits with Salt-n-Pepa and Sweet

Dana Dane

Tee & Jazzy Joyce, has been the significant other player in Dane's rise to fame.

When Dane is not working in the studio or on the road, he's busy in the library reading up on medievel history as material for his next whimsical rap. "To be a success, you have to have a different way of expressing yourself and a sound that's distinctive."Dana Dane possesses both of these qualities and has already established himself as one of the foremost talents of rap.

Sweet Tee

At age twenty-three Sweet Tee has already been tabbed the'Queen of Rap.' Known to her close friends as Toi Jackson, she was first inspired when she heard "Rapper's Delight " by the Sugarhill Gang. Rap itself did not seem like a viable art form, much less a career path in those days. It took a lot of grit and gumption to combat discouraging sentiments from girls who had their attention in other areas and boys who felt rap was exclusively a male dominated craft. Sweet Tee has maintained an unswerving passion for rhyming to rhythm. Carrying a pad with her everywhere, she is always prepared for a spontaneous flow of ideas.

Her first big break came when Davey D took an interest, and took her on the road for two years of dancing and rapping. This gave Sweet Tee a more thorough familiarity with the whole process; the importance of

Sweet Tee

a deejay, dealing with an audience and details like that. Upon returning, she hooked up with producer Hurby "Lovebug" Azor and released a record for Profile Records, which incorporated the skill of DJ Jazzy Joyce. Joyce has since gone her own separate way, but the record caused quite a stir - especially in England, where journalists have come all the way here just to interview the budding star.

The success of singles like "I Got Da Feelin" and "It's Like That Y'all" have become the real pillars of Sweet Tee's reputation as a rapper who's here to stay. Reluctantly, she cut a single for the Profile X-Mas Rap LP and it ended up being one of the release's major highlights. Her relationship with producer "Lovebug" is very positive and allows her a lot of creative liberty. Look forward to an album release coming out of their collaboration this summer.

Euro-K

Rappers Euro-K hail from Grand Rapids, Michigan - an unusual spawning ground for a rap act. Brothers Vito at age 23, Freeze at 20, and Trent at 18, just released an ingenious reworking of the classic "Wild Thing" on May 23rd for Profile. The tune will be backed by two original cuts, "It's Live" and "Swing It." Euro-K's first gigs were before Amway conventions, fashion shows and the like, learning the ropes from a whole other angle. Their musical influences range from The Smith's and The Clash to Marvin Gaye and Stevie Wonder. As a group they aim to prove that "def lyrics, style, and stage show can come from outside of New York City."

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Hip-Hop Heating Up In So. Florida

LOS ANGELES – Yo man, so you think the Big Apple is the only place where the B-boys and girls are chillin' to the def beat? Well I got news for ya'. Down south, I mean *way down south*, things are heating up in Southern Florida to the point where it's down right cold. So kick up your kicks and take a gander at some of the freshest indie rap labels around today.

***2 Live Crew** – Pictured (l-r) Brother Marquis, Luke Skywalker, Mr. Mixx & Fresh Kid-Ice*

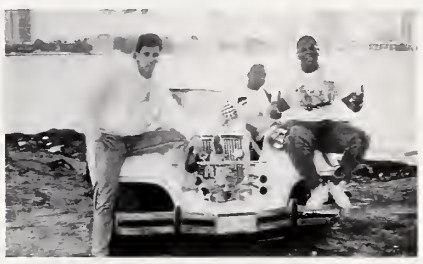
Southern Florida's premier rap label is Luke Skywalker Records. Founded in 1986 by rising rap superstar and label head Luther Campbell (aka Luke Skywalker), the company has quickly become a major force in the independent rap scene. The project was funded by revenues obtained from Campbell's Ghetto Style Deejay's, a record-spinning DJ group that obtained capital from the booking of rap groups in the early 80's.

Byron Davis & The Fresh Krew

The Two Live Crew, the company's top-seller, shocked the rap world with their debut release, *Two Live Is What We Are*. Combining explicit lyrics with a hard driving bass rhythm, called "Ghetto Bass," they immediately set themselves apart from the rest of the rap community. Their music expressed the language and the mood of street life in Florida's deep south; and, even though the music was too controversial for radio, their underground appeal spread quickly. The album reached gold status at an alarming rate, establishing the Two Live Crew as one of today's top rap acts. Their second effort, *Move Somethin'*, has just been released and has debuted on the *Cash Box* Pop Album Chart at #66 bullet (it is currently #13 on the *Cash Box* Rap LP Chart). To avoid some of the problems they had with the first album, Skywalker has released two versions (with or without explicit lyrics) of the Crew's latest effort.

Another star in the So. Florida rap horizon is M.C. Shy D. The twenty-two year-old Bronx, N.Y. native is the cousin of rap forefather Africa Bambaataa. His first Skywalker LP, *Got To Be Tough*, rode the charts for forty weeks and produced four hit singles. The long awaited second LP will be preceded by the twelve-inch, "I Wanna Dance," set for a June 1st release. The album, *Coming Correct In '88*, is due June 30th. Look for Shy D to tour this summer. For more information concerning product and/or tour itineraries, contact Debbie Bennett at *(305) 573-0599*.

Gigolo Tony



MC A.D.E.

Another independent record company making noise in Southern Florida is 4-Sight Records. Established in 1982 by William Billy Hines, the label has quickly become home for several budding entertainers. After working in retail for many years, Hines found his niche spearheading what is known as the South Florida Sound (i.e. Pump Up The Bass).

Included on the roster is Gigolo Tony. Gigolo recorded 4-Sight's first hit, "The Parents of Roxanne." In March of '86 Tony followed up with the smash, "Smurf Rock." His latest offering, the LP *Ice Cold*, has met with very good reviews. It includes the hit singles "M.Y.O.B." and "The Player," which features the classic line: "...I got two waterbeds - fresh and saltwater."

Label founder Billy Hines isn't the only one in his family with a bass line pumping in his veins. His son Adrian, better known as M.C. A.D.E., is one of the companies top acts. Starting off as an assistant in the studio, M.C. A.D.E. quickly established himself in 1985 by writing and recording the hit, "Bass Rock Express." His new album, *Just Sumthin To Do*, has been recently released and it appears as though Adrian and his 'posse' have another hit on their hands.

Other artists on the roster include California natives Byron Davis and the Fresh Krew, and Michigan homeboy Ice Man JA. For more info, contact Vannis Rucker-Lopez at *(305) 564-6862*.

Vision Records is still yet another young indie label that has found success in the Florida sunshine. The Miami-based record company's facilities include a state of the art analog digital recording studio called "Audio Vision." The studio, which was designed and built for the company's production needs, has played host to Emilio Estefan & The Jerks, Clarence Clemons, Company B, Noel, The Dazz Band, and Vision recording artist, Betty Wright. The company is run by brothers, Ron and Howard Albert. Making records since 1967, their production and engineering credits include: Aretha Franklin, James Brown, The Rolling Stones, Eric Clapton, John Cougar Mellencamp, and Crosby, Stills, Nash and Young.

Presently, they have a #1 record in Miami with "Boot the Booty," by M.C. Cool Rock & M.C. Chaszy Chess. New York, Atlanta, and Texas are all reporting heavy action as well. Other artists on the label include Broomfield (presently the #1 import in London), and Betty Wright's *Mother Wit*, an independent smash that has already sold over a quarter of a million copies. For information concerning the label and their artists, contact Ron Albert at *(305) 893-9191*.

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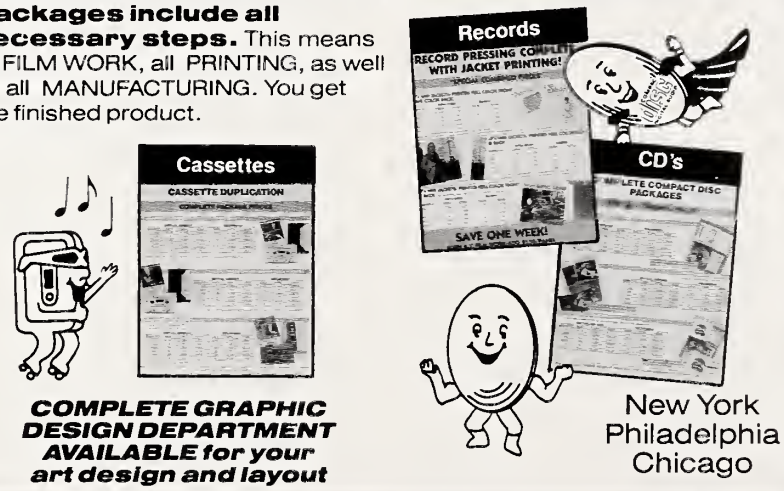

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Tommy Boy Comes of Age

By Gary Starr

LOS ANGELES – Tommy Boy Records has always been on the cutting edge of rap music. Based on the strength of the artists from Tommy Boy's early days (Force M.D.'s and Afrika Bambaataa), to the fresh blood of the new artists (Stetsasonic, T. K. A. and recently signed de la Soul), Tommy Boy chairman Tom Silverman and president Monica Lynch have staked out an important claim for themselves in the burgeoning rap scene.

Stesasonic is part of rap's second generation who learned their craft from the likes of Grandmaster Flash, Kurtis Blow, and Run-DMC. The group consists of vocalists Daddy-O and Delite Fruitkwan, DBC on keyboards, Prince Paul the DJ, and Wire, the "human mix-machine." Deriving their name from the hatmaker Stetson and the printing term "stet" (let stand), they consider themselves to be a hip-hop group as opposed to a rap group, avoiding the faddishness that has inundated much of today's rap. The group feels that through hip-hop they have the chance to advance stylistically and instrumentally. Their album *On Fire* was written, arranged, performed, and produced by the group, thus the group maintains a self-contained towards itself, its product, and its future. The current single from that album is "Sally/DBC Let the Music Play." Their latest project is a single entitled "A.F.R.I.C.A." with a video collaboration with the Rev. Jesse Jackson.

T.K.A. is at the forefront of the New York Latin hip-hop movement, and along with Nancy Martinez, Lisa Lisa and Cult Jam, and Exposé, they are helping to define this developing offshoot of rap. Consisting of Anthony "Tony" Ortiz, Louis "Kayel" Sharpe, and Angel Vasquez, T.K.A. has charted with the singles "One Way Love", "Come Get My Love" and "X-Ray Vision;" and, through extensive airplay, they are building a solid base of fans. Their debut album *Scars Of Love* has just been released. The group sees its success as a result of the seriousness with which it views itself and its music. They also see themselves as positive role models for Latin teens. Recording since 1985, their music features romantic lyrics set to machine gun edits and sophisticated rhythmic syncopations. Watch for a new single entitled "Tears May Fall" to be released soon.

De La Soul

Tommy Boy's newest addition to its roster is De La Soul. The group comprises three members: vocalists Posdnoos, Trugat the Dove, and DJ Pace Master Mace. They list as their influences Boogie Down Productions, Public Enemy, and Stetsasonic. Their single, entitled "Plug Tunin'," is one of the top three rap records in New York at the moment, and is getting serious attention in the Houston and Cleveland markets. De la Soul will be in the studio in several weeks to record its second single, and, depending on its success, an album will be forthcoming. The group is also planning live performances in New York and Philadelphia in the near future. For more information, contact Laura Hynes at *(212) 722-2211.*

Stetsasonic

Review

DOUG E. FRESH & THE GET FRESH CREW
The World's Greatest Entertainer – Reality (F-9658) – Producers: Various

Doug E. Fresh is one of those performers that you recognize as soon as you hear his voice. His ability to rock the house with positive and thoughtful rap has just been reaffirmed with *The World's Greatest Entertainer,* his latest release on Reality/Danya Records. Now really Doug, the world's GREATEST entertainer? - a rather bold claim for this 21 year old rapper. After sampling Doug E.'s latest offering however, there is no doubt that the Bronx, N.Y. native is one of today's top rappers.

With references that range from Spider Man and Woody Woodpecker to Marvin Gaye and Duke Ellington, *The World's Greatest Entertainer* overflows with a live energy and a positive vibe that DEF-initely sets this record apart from the norm. From the opening cut "Guess? Who?" to "Africa (Goin' Back Home)," you feel a sense of realness and truth. Check out "Crazy 'Bout Cars," a hip-hop happy, ebullient sense of rhythm combined with lyrics that tell the story of people who get so obsessed with the automobile, they tend to lose sight of the big picture. "The Plane," a lovesong, is a dreamy tale that paints pictures of infinite love and honesty. All in all, there is no question, Doug E. Fresh & The Get Fresh Crew have done it again. The first single "Keep Rising To The Top," already enjoying chart success, is only the beginning. The album, in stores this week, has already garnered a lot of attention on the retail level. Look for this to be one of the season's biggest selling rap offerings. A tour with rap superstar Kool Moe Dee is tentatively set to kick off June 20th, and run throughout the majority of the summer. For more information contact Dennis Bell at *(212) 567-0411.*

M.C.HAMMER

BUSTIN' RECORDS

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CASH BOX TOP RENTAL VIDEO CASSETTES

		Last Week	Total Weeks
1	***THE UNTOUCHABLES*** Poromount Home Video 1886	4	2
2	***STAKEOUT*** Touchstone Home Video 599	1	7
3	***ADVENTURES IN BABYSITTING*** Touchstone Home Video	6	3
4	***THE WITCHES OF EASTWICK*** Worner Home Video 11741	DEBUT	
5	***INNERSPACE*** Worner Home Video 11754	3	4
6	***BEVERLY HILLS COP II*** Poromount Home Video 1860	5	9
7	***PRINCESS BRIDE*** Nelson Home Entertoinment 7709	2	5
8	***LESS THAN ZERO*** CBS-Fox Video 1649	10	3
9	***DIRTY DANCING*** Vestron Video 6013	7	13
10	***THE LIVING DAYLIGHTS*** CBS-Fox Video 4745	8	7
11	***LOST BOYS*** Worner Bros. Inc. 11748	9	10
12	***NO WAY OUT*** HBO Video 0051	11	13
13	***THE PICK-UP ARTIST*** CBS Fox Video 1529	22	2
14	***FLOWERS IN THE ATTIC*** New World Video 85160	15	3
15	***ROBOCOP*** Orion Home Video 8610	14	13
16	***THE HIDDEN*** Medio Home Ent. M940	17	4
17	***PLATOON*** HBO Video 0040	16	13
18	***DEATH WISH 4: THE CRACKDOWN*** Medio Home Entertoinment M941	24	3
19	***MY LIFE AS A DOG*** Poromount Home Video 12651	26	2
20	***THE SCICILIAN*** Vestron Video 6024	13	3
21	***THE BIG EASY*** HBO Video 0052	12	11
22	***MAID TO ORDER*** IVE 64311	20	8
23	***MADE IN HEAVEN*** Lorimor Home Video 423	18	4
24	***NO MANS LAND*** Orion Home Video 8710	21	4
25	***HAMBURGER HILL*** Vestron Video 6015	19	9
26	***RUSKIES*** Lorimor Home Video 761	29	2
27	***PREDATOR*** CBS-Fox Video 1526	25	13
28	***SPACEBALLS*** MGM/UA Home Video 90179	28	12
29	***DATE WITH AN ANGEL*** HBO Video 0060	DEBUT	
30	***THE ROSARY MURDERS*** Virgin Vision 70064	27	4

CASH BOX TOP RETAIL VIDEO CASSETTES

		Last Week	Total Weeks
1	***START UP WITH JANE FONDA*** Lorimor Home Video 077	1	9
2	***CALLANETICS*** MCA Home Video	4	13
3	***JANE FONDA'S NEW WORKOUT*** Lorimor Home Video 069	2	13
4	***LADY AND THE TRAMP*** Wolt Disney Home Video 582	3	13
5	***THE UNTOUCHABLES*** Poromount Home Video 1886	6	2
6	***PINK FLOYD THE WALL*** MGM/UA Home Video 400268	7	13
7	***JANE FONDA'S LOW IMPACT AEROBIC WORKOUT*** Lorimor Home Video 070	5	13
8	***THW WITCHES OF EASTWICK*** Worner Home Video 11741	DEBUT	
9	***SLEEPING BEAUTY*** Wolt Disney Home Video 476	9	13
10	***STAR TREK IV – THE VOYAGE HOME*** Poromount Home Video 1797	10	13
11	***THE SOUND OF MUSIC*** CBS/Fox Home Video 1051	13	13
12	***AN AMERICAN TAIL*** MCA Home Video 80536	8	13
13	***ANIMAL HOUSE*** MCA Home Video 66000	17	2
14	***BEVERLY HILLS COP*** Poromount Home Video 1134	14	7
15	***DEATH WISH 4: THE CRACK DOWN*** Medio Home Ent. M941	12	4
16	***DIRTY DANCING*** Vestron Video 6013	11	13
17	***THE WIZARD OF OZ*** MGA/UA Home Video 60001	16	13
18	***KATHY SMITH'S ULTIMATE VIDEO WORKOUT*** JCI Video 8100	19	2
19	***ADVENTURES IN BABYSITTING*** Touchstone Home Video 595	15	3
20	***KATHY SMITH'S STARTING WOURKOUT*** JCI Video 8103	23	2
21	***THE GODFATHER*** Poromount Home Video 8049	27	13
22	***ROBOCOP*** Orion Home Video 8610	24	13
23	***SCARFACE*** MCA Home Video 80047	18	13
24	***TOP GUN*** Poromount Home Video 1629	25	13
25	***LESS THAN ZERO*** CBS Fox Video 1649	28	2
26	***KATHY SMITHS WINNING WORKOUT*** Fox Hills Video FH1012	20	3
27	***BEVERLY HILLS COP II*** Poromount Home Video 1860	21	8
28	***PRINCESS BRIDE*** Nelson Home Entertoinment 7709	26	5
29	***MARY POPPINS*** Wolt Disney Home Video 23	29	13
30	***FLOWERS IN THE ATTIC*** New World Video 85160	22	4

CASH BOX TOP 40 COMPACT DISCS

		LW	WOC
1	***CROSSROADS*** ERIC CLAPTON (Polydor/PG 835261-2)	3	4
2	***NOW AND ZEN*** ROBERT PLANT (EsParanza/Atlantic 7 90863-2)	1	11
3	***INTRODUCING THE HARDLINE ACCORDING TO*** TERRENCE TRENT D'ARBY (Columbia CK 40964)	4	12
4	***DIRTY DANCING*** ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6402-2-R)	5	35
5	***FAITH*** GEORGE MICHAEL (Columbia Ck 40867)	7	27
6	***SCORPIONS*** SAVAGE AMUSEMENT (Mercury/PG 832 963-2)	8	3
7	***NAKED*** TALKING HEADS (Fly/Sire 9 25654-2)	2	9
8	***MORE DIRTY DANCING*** ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-2-R)	6	9
9	***KICK*** INXS (Atlantic 2-81796)	9	27
10	***BAD*** MICHAEL JACKSON (Epic EK 40600)	10	36
11	***OPEN UP AND SAY...AHH!*** POISON(Enigma/Capitol C2-48493)	34	2
12	***APPETITE FOR DESTRUCTION*** GUNS & ROSES (Geffen 2-24148)	11	13
13	***DIESEL & DUST*** MIDNIGHT OIL (Columbia CK 40967)	17	5
14	***SEVENTH SON OF A SEVENTH SON*** IRON MAIDEN (Capitol C2 48982)	18	3
15	***SKYSCRAPER*** DAVID LEE ROTH (Warner Bros. 25671-2)	15	16
16	***CHALK MARK IN A RAIN STORM*** JONI MITCHELL (Geffen 2-24172)	12	7
17	***KINGDOM COME*** KINGDOOM COME (Polydor/PG 835 362-2)	13	9
18	***PAST MASTERS VOLUME II*** THE BEATLES (Parlophone/Capital CDP 7 90044-2)	16	10
19	***...NOTHING LIKE THE SUN*** STING (A&M CD 6402)	19	31
20	***TEAR DOWN THESE WALLS*** BILLY OCEAN (Jive/Arista ARCD 8495)	14	8
21	***SURFING WITH THE ALIEN*** JOE SATRIANI (Relativity/Important 8193-2)	24	6
22	***OOH YEAH!*** DARYL HALL JOHN OATS (Arista ARCD 8539)	DEBUT	
23	***TUNNEL OF LOVE*** BRUCE SPRINGSTEEN (Columbia CK 40999)	21	32
24	***LET IT LOOSE*** GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic Ek 40769)	27	5
25	***CONSCIOUS PARTY*** ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 2-90878)	28	3
26	***VIVE HATE*** MORRISSEY (Sire/Warner Bros.2-24699)	20	6
27	***MAKE IT LAST FOREVER*** KEITH SWEAT (Elektra 60763-2)	22	8
28	***SCENES FROM THE SOUTHSIDE*** BRUCE HORNSBY & THE RANGE (RCA 6686-2-R)	DEBUT	
29	***ALIENS ATE MY BUICK*** THOMAS DOLBY (EMI-Manhattan 48076)	32	2
30	***PAST MASTERS VOLUME I*** THE BEATLES (Parlophone/Capital CDP 7 90043-2)	23	10
31	***ODYSSEY*** YNGWIE J. MALMSTEEN (Polydor/PG 835 451-2)	31	3
32	***SIMPLE PLEASURES*** BOBBY MCFERRIN (EMI-Manhattan 2-48059-2)	29	4
33	***PERMANENT VACATION*** AEROSMITH (Geffen 24162-2)WEA	33	37
34	***THE LION AND THE COBRA*** SINÉAD O'CONNOR (Ensign/Chrysalis 2-41612)	25	9
35	***IN MY TRIBE*** 10,000 MANIACS (Elektra 2-60738)	DEBUT	
36	***TIFFANY*** TIFFANY (MCA MCAD 5793)	35	20
37	***LONESOME JUBILEE*** JOHN COUGAR MELLENCAMP (Mercury 832 465-2)Pol	30	37
38	***GOOD MORNING, VIETNAM*** ORIGINAL MOTION PICTURE SOUNDTRACK (A&M CD 3913)	26	16
39	***NEVER DIE YOUNG*** JAMES TAYLOR (Columbia CK 40851)	38	14
40	***HYSTERIA*** DEF LEPPARD (Mercury 830 675 2)	40	40

CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

Title, Artist, Label, Number, Distributor
■ = **Platinum (RIAA Certified)**
□ = **Gold (RIAA Certified)**

		LW	WOC
■ 1	***FAITH*** GEORGE MICHAEL (Columbio OC 40867)CBS	1	27
2	***DIRTY DANCING 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA	2	35
3	***INTRODUCING THE HARDLINE ACCORDING TO*** TERRENCE TRENT D'ARBY (Columbio BFC 40964)CBS	3	32
4	***BAD*** MICHAEL JACKSON (Epic OE 40600)CBS	5	36
5	***MORE DIRTY DANCING 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-1-R)RCA	4	11
6	***APPETITE FOR DESTRUCTION 8.98*** GUNS AND ROSES (Geffen GHS 24148)WEA	6	39
■ 7	***LET IT LOOSE*** GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	9	50
8	***NOW AND ZEN 9.98*** ROBERT PLANT (EsPoronzo/Atlontic 7 90863-1)WEA	8	12
9	***KICK 9.98*** INXS (Atlontic 81796-1)WEA	7	29
■ 10	***SAVAGE AMUSEMENT 8.98*** SCORPIONS (Mercury 832 963-1)POL	14	4
■ 11	***SEVENTH SON OF A SEVENTH SON*** IRON MAIDEN (Copitol CI 90258)CAP	12	5
12	***PRIDE 8.98*** WHITE LION (Atlontic 81768)WEA	10	29
13	***MAKE IT LAST FOREVER 8.98*** KEITH SWEAT (Elektro 60763)WEA	13	24
14	***PERMANENT VACATION 8.98*** AEROSMITH (Geffen GHS24162)WEA	11	37
15	***PEBBLES 8.98*** (MCA 42094)MCA	15	15
16	***HYSTERIA 9.98*** DEF LEPPARD (Mercury 830 675-1)POL	19	41
■ 17	***OPEN UP AND SAY...AHH! 8.98*** POISON (Enigmo C1-48493)CAP	37	2
■ 18	***WHENEVER YOU NEED SOMEBODY 8.98*** RICK ASTLEY (RCA 6822-1-R)RCA	20	18
19	***NAKED 9.98*** TALKING HEADS (Fly/Sire 25654-1)WEA	16	9
■ 20	***SCENES FROM THE SOUTHSIDE 9.98*** BRUCE HORNSBY & THE RANGE (RCA 6686-1-R)RCA	53	2
■ 21	***DIESEL AND DUST*** MIDNIGHT OIL (Columbio BFC 40967)CBS	24	16
22	***KINGDOM COME 8.98*** (Polydor 835 368-1)POL	17	11
23	***TIFFANY 8.98*** (MCA 5973)MCA	18	33
■ 24	***CONSCIOUS PARTY 8.98*** ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA	26	6
■ 25	***LOVESEXY 8.98*** PRINCE (Poisley Pork 25720)WEA	DEBUT	
■ 26	***CROSSROADS 8.98*** ERIC CLAPTON (Polydor/PolyGram 835 261-1)Pol	28	4
27	***TEAR DOWN THESE WALLS 9.98*** BILLY OCEAN (Jive/Arlsto JL-8495)RCA	21	11
28	***WHITNEY 9.98*** WHITNEY HOUSTON (Arlsto AL-8405)RCA	23	50
29	***SURFING WITH THE ALIEN 8.98*** JOE SATRIANI (Relotivity/Importont 8193)IND	29	15
■ 30	***LITA 8.98*** LITA FORD (Dreomlond/RCA 6397-R-A)RCA	36	14
31	***OUT OF THE BLUE 8.98*** DEBBIE GIBSON (Atlantic ATL 81780)WEA	27	39
32	***HOW YA LIKE ME NOW 8.98*** KOOL MOE DEE (Jive 1079-I-J)RCA	32	27
33	***IN MY TRIBE 8.98*** 10,000 MANIACS (Elektro 60738)WEA	33	17
■ 34	***OOH YEAH! 8.98*** DARYL HALL JOHN OATS (Arlsto AL-8539)RCA	48	2
35	***ODYSSEY 8.98*** YNGWIE J. MALMSTEEN'S RISING FORCE (Polydor 835 451-1)POL	35	6
■ 36	***LAP OF LUXURY*** CHEAP TRICK (Epic OE 40922)CBS	44	4
37	***SKYSCRAPER 9.98*** DAVID LEE ROTH (Worner Bros. 25671-1)WEA	22	17
■ 38	***HE'S THE DJ, I'M THE RAPPER 8.98*** DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA	42	7
39	***TUNNEL OF LOVE*** BRUCE SPRINGSTEEN (Columbio OC 40999)CBS	25	32
■ 40	***STARFISH 8.98*** THE CHURCH (Arlsto AL-8521)RCA	43	12
41	***THE BEST OF OMD 8.98*** ORCHESTRAL MANOEUVRES IN THE DARK (Virgin/A & M SP5186)RCA	41	10
42	***RICHARD MARX 8.98*** (Manhotton ST 53049)CAP	31	49
■ 43	***TRACY CHAPMAN 8.98*** (Elektro 60774)WEA	50	6
■ 44	***IN EFFECT MODE 8.98*** AL B. SUREI(Uptown/Worner Bros. 9 25662-1)	49	3
45	***THIS NOTES FOR YOU 8.98*** NEIL YOUNG & THE BLUE NOTES (Reprise 1-25719)WEA	45	5
■ 46	***COLORS 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (Worner Bros. 25713)WEA	58	2
■ 47	***CHER 8.98*** (Geffen 24164)WEA	51	28
48	***THE LONESOME JUBILEE 8.98*** JOHN COUGAR MELLENCAMP (Mercury 832 465-1)POL	40	38
■ 49	***EVEN WORSE*** "WEIRD AL" YANKOVIC (Rock'N'Roll FZ 44149)CBS	62	4
■ 50	***HEAVEN ON EARTH 8.98*** BELINDA CARLISLE (MCA 42080)MCA	56	32
51	***BLOW UP YOUR VIDEO 9.98*** AC/DC (Atlontic 81828-1)WEA	30	14
52	***MAGIC 8.98*** THE JETS (MCA 42085)MCA	52	30
53	***VIVA HATE 8.98*** MORRISSEY (Sire/Reprise 25699-1)WEA	34	77
54	***...NOTHING LIKE THE SUN 10.98*** STING (A&M SP 6402)RCA	46	31
55	***INSIDE INFORMATION 9.98*** FOREIGNER (Atlantic 81808)WEA	38	23
56	***GOOD MORNING, VIETNAM 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (A&M SP 3913)RCA	39	16
57	***HOT, COOL, AND VICIOUS 8.98*** SALT N PEPA(Next Ploteou PL 1007)IND	54	38
58	***MAN OF COLOURS*** ICEHOUSE (Chrysolis OV 41529)CBS	60	32
59	***HENRY LEE SUMMER*** (CBS Associated BFZ 40895)CBS	61	12
■ 60	***BY ALL MEANS NECESSARY 8.98*** BOOGIE DOWN PRODUCTIONS (Jive 1097-1-J)RCA	69	7
■ 61	***OPERATION : MINDCRIME 8.98*** QUEENSRYCHE (EMI-Monhotton EI-48640)CAP	88	2
62	***THE LION AND THE COBRA*** SINÉAD O'CONNOR (Chrysolis BFV 41612)CBS	59	17
63	***CHALK MARK IN A RAIN STORM 9.98*** JONI MITCHELL (Geffen GHS 24172)WEA	47	8
■ 64	***GET HERE 8.98*** BRENDA RUSSELL (A & M SP 5178)RCA	70	9
65	***NEVER DIE YOUNG*** JAMES TAYLOR (Columbio FC 40851)CBS	63	16
■ 66	***MOVE SOMETHIN' 8.98*** 2 LIVE CREW (Luke Skywalker XR 101)IND	83	2
67	***GREEN THOUGHTS 8.98*** THE SMITHEREENS (Enigmo C1-48375)CAP	67	7
■ 68	***TURN BACK THE CLOCK 8.98*** JOHNNY HATES JAZZ (Virgin 90860)WEA	80	6
■ 69	***ALIENS ATE MY BUICK 8.98*** THOMAS DOLBY (EMI-Manhotton EI 48075)CAP	76	5
70	***EYES OF A STRANGER 8.98*** THE DEELE (Solor ST72555)CAP	64	14
71	***EVERLASTING 8.98*** NATALIE COLE (Monhottan ST 5309)CAP	65	42
72	***EVERY SHADE OF LOVE 8.98*** JESSE JOHNSON (A & M SP 5188)RCA	55	7
73	***THE JOSHUA TREE 9.98*** U2 (Island/Atlantic 90581)WEA	68	61
■ 74	***JOY 8.98*** TEDDY PENDERGRASS (Elektro 60775)WEA	106	2
75	***JODY WATLEY 8.98*** (MCA 5898)MCA	66	63
76	***NAKED TO THE WORLD*** TEENA MARIE (Epic FE 40872)CBS	71	8
77	***THE SEVENTH ONE*** TOTO (Columbio FC 40873)CBS	72	11
78	***TELL IT TO MY HEART 8.98*** TAYLOR DAYNE (Arlsto AL 8529)RCA	75	19
79	***WHITESNAKE 9.98*** (Geffen 24099)WEA	74	59
80	***GOIN' OFF 8.98*** BIZ MARKIE (Cold Chillin' 25675-1)WEA	77	10
81	***ACTUALLY 9.98*** PET SHOP BOYS (EMI/Monhattan ELT 46972)CAP	81	36
82	***A MOMENTARY LAPSE OF REASON*** PINK FLOYD (Columbio OC 40599)CBS	79	36
83	***ALWAYS & FOREVER¤ 8.98*** RANDY TRAVIS (Worner Bros. 25568-1)WEA	85	54
84	***SIMPLE PLEASURES 9.98*** BOBBY McFERRIN (EMI-Manhatton E1-49059)CAP	86	7
■ 85	***RACING AFTER MIDNIGHT 8.98*** HONEYMOON SUITE (Warner Bros. 2 25652-1)WEA	90	3
86	***SOUTHERN BY THE GRACE OF GOD LYNYRD SKYNYRD 10.98 TRIBUTE TOUR - 1987*** (MCA2-8027)MCA	73	8
■ 87	***SAMANTHA FOX 8.98*** (Jive/RCA 1061-1-J)RCA	102	5
88	***L.A. GUNS 8.98*** (Vertigo 834 144-1)POL	82	17
89	***SUBSTANCE 1987 12.98*** NEW ORDER (Qwest 25621-1)WEA	89	40
90	***SCHOOL DAZE 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (EMI-Monhatton E1-48680)CAP	91	7
91	***ONCE BITTEN 8.98*** GREAT WHITE (Capitol ST12565)CAP	78	45
92	***FOREVER AND EVER 9.98*** HOWARD HEWETT (Elektro 60779-1)WEA	84	7
93	***BRIGHT LIGHTS, BIG CITY 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Brothers 25688-1)WEA	57	7
94	***CANCIONES DE MI PADRE 8.98*** LINDA RONSTADT (Asylum 60765-1)WEA	92	25
95	***80'S LADIES 8.98*** K.T. OSLIN (RCA 5924-1)RCA	95	26
96	***THE HUNGER*** MICHAEL BOLTON (Columbio BFC40473)CBS	87	33
97	***CHARACTERS 9.98*** STEVIE WONDER (Motown 6248ML)MCA	96	26
98	***CLOUD NINE 8.98*** GEORGE HARRISON (Dork Horse/Worner Bros. 25643)WEA	97	27
■ 99	***DIAMOND SUN 8.98*** GLASS TIGER (EMI-Monhotton EI-48684)CAP	134	2
100	***ALL OUR LOVE 8.98*** GLADYS KNIGHT & THE PIPS (MCA 42004)MCA	98	26

CASH BOX TOP ALBUMS/101 to 200

		LW	WOC
101	***RAPTURE* 8.98** ANITA BAKER (Elektra 9-60444)WEA	100	112
102	***DAYDREAMING* 8.98** MORRIS DAY (Warner Bros. 25651-1)WEA	93	12
103	***BETE NOIRE* 8.98** BRYAN FERRY (Reprise 25598)WEA	101	28
104	***JOE JACKSON LIVE 1980/86* 10.98** JOE JACKSON (A&M SP 6706)RCA	132	2
105	***HELP SAVE THE YOUTH OF AMERICA (LIVE AND DUBIOUS)*** BILLY BRAGG (Elektra 60787)WEA	105	3
106	***PHANTOM OF THE OPERA*** ORIGINAL LONDON CAST (Polydor 831273-1)POL	108	15
107	***LOVE IS SUCH A FUNNY GAME* 8.98** MICHAEL COOPER (Warner Bros. 25653)WEA	107	23
108	***TOLD U SO* 8.98** NU SHOOZ (Atlantic 81804)WEA	109	5
109	***ONE GOOD REASON*** PAUL CARRACK (Chrysalis BFV 41578)CBS	103	19
110	***SHOW ME* 8.98** THE COVER GIRLS (Fever/Sutra SFS 004)IND	112	40
111	***EXPOSURE* 8.98** EXPOSÉ (Arista 8441)RCA	110	66
112	***ALL SYSTEMS GO* 8.98** VINNIE VINCENT INVASION (Chrysalis OV 41626)CBS	135	2
113	***SAY IT AGAIN* 8.98** JERMAINE STEWART (Arista AL-8455)RCA	113	6
114	***TINA LIVE IN EUROPE* 8.98** TINA TURNER (Capitol C1 90126)CAP	94	8
115	***BORN TO BE BAD* 8.98** GEORGE THOROGOOD & THE DESTROYERS (EMI-Manhattan E1-46973)CAP	99	17
116	***LIVING LARGE* 8.98** HEAVY D. AND THE BOYZ (MCA 5986)MCA	104	33
117	***BIRTH, SCHOOL, WORK, DEATH*** THE GODFATHERS (Epic BFE 40946)CBS	111	14
118	***TURN OFF THE LIGHTS IN THE FAST LANE*** THE WORLD CLASS WRECKING CRU (Macala TK 1001)IND	119	5
119	***I'M YOUR PLAYMATE* 8.98** SUAVEÉ (Capitol C1-48686)CAP	120	7
120	***KISS ME, KISS ME, KISS ME* 9.98** THE CURE (Elektra 60737-1)WEA	115	50
121	***WHO* 8.98** TONYITONIITONÉ (Wing 835 549-1)PG	136	3
122	***UP YOUR ALLEY* 8.98** JOAN JETT (Blackheart FZ 44146)CBS	DEBUT	
123	***GLOBE OF FROGS* 8.98** ROBYN HITCHCOCK (A&M SP 5182)RCA	117	12
124	***CATCH ME I'M FALLING* 8.98** PRETTY POISON (Virgin 90885-1)WEA	124	5
125	***BACK FOR THE ATTACK* 8.98** DOKKEN (Elektra 60735)WEA (Mercury 832 213-1)POL	122	27
126	***BONK* 8.98** BIG PIG (A & M SP6-5185)RCA	121	7
127	***I'M THE MAN* 8.98** ANTHRAX (Megaforce/Island 90685)WEA	114	24
128	***MOTHER WIT* 8.98** BETTY WRIGHT (Vision/MS. B. 3301)IND	133	13
129	***SWASS* 8.98** SIR MIX-A-LOT (Nasty Mix 70123)IND	126	9
130	***THE MONA LISA'S SISTER* 8.98** GRAHAM PARKER (RCA 8316-1-R)RCA	140	2
131	***CASUAL GODS* 8.98** JERRY HARRISON (Sire 25663-1)WEA	127	16
132	***IN FULL EFFECT* 8.98** MANTRONIX (Capitol C1-48336)CAP	116	10
133	***IF I SHOULD FALL FROM GRACE WITH GOD* 8.98** THE POGUES (Island 90872)WEA	118	12
134	***IT'S BETTER TO TRAVEL* 8.98** SWING OUT SISTER	123	40
135	***ROCK OF LIFE* 9.98** RICK SPRINGFIELD (RCA 6620-1-R)RCA	128	14
136	***PAID IN FULL* 8.98** ERIC B AND RAKIM (4th & B' Way 40005)WEA	130	42
137	***HEART ATTACK* 8.98** KROKUS (MCA MCA 42087)MCA	147	4
138	***LOVE HYSTERIA* 8.98** PETER MURPHY (RCA 7634-1-H)RCA	142	2
139	***DUOTONES* 8.98** KENNY G (Arista AL8 8427)RCA	137	69
140	***SO FAR, SO GOOD...SO WHAT!* 8.98** MEGADETH (Capitol C1-48148)CAP	125	17
141	***INTO THE WOODS* 9.98** ORIGINAL CAST RECORDING (RCA Victor 6796-1-RC)RCA	129	10
142	***TOUCH THE WORLD*** EARTH, WIND & FIRE (Columbia FC 40596)CBS	131	28
143	***ROBBIE ROBERTSON* 8.98** (Geffen GHS 24160)WEA	138	29
144	***KILL 'EM ALL* 8.98** METALLICA (Elektra 60766)WEA	143	17
145	***EDEN ALLEY* 8.98** TIMBUK 3 (I.R.S. 42124)MCA	154	4
146	***MUSIC FOR THE MASSES* 8.98** DEPECHE MODE (Sire 25614-1)WEA	152	32
147	***DAN REED NETWORK* 8.98** (Mercury 834 309-1)POL	144	6
148	***BIGGER AND DEFFER*** L.L. COOL J (Def Jam FC 40793)CBS	148	50
149	***GRACELAND*• 9.98** PAUL SIMON (Warner Bros. 25447) WEA	139	90
150	***NOTHING BUT THE TRUTH* 8.98** RUBÉN BLADES (Elektra 60754-1)WEA	145	6
151	***I'M COMIN'* 8.98** BOOGIE BOYS (Capitol CL 46917)CAP	146	10
152	***UNLIMITED!* 8.98** ROGER (Reprise 25496)WEA	141	27
153	***SECRETS OF FLYING* 8.98** JOHNNY KEMP (Columbia BFC 40770)CBS	174	2
154	***TANGO IN THE NIGHT* 9.98** FLEETWOOD MAC (Warner Bros.. 2547 1-1)WEA	150	57
155	***HEARSAY*** ALEXANDER O'NEAL (Tabu FZ 40320)CBS	153	42
156	***BOLD AS LOVE* 8.98** BARDEUX (Syntheside/Enigma 73312)CAP	172	2
157	***DOCUMENT* 8.98** R.E.M. (I.R.S. 42059)MCA	151	36
158	***NO EXIT* 8.98** FATES WARNING (Enigma/Metal Blade D1-73330)	160	5
159	***THE WORLD'S GREATEST ENTERTAINER*** DOUG E. FRESH (Reality/Danya F-9658)IND	DEBUT	
160	***BRENDA K. STARR* 8.98** BRENDA K. STARR (MCA 42088)MCA	DEBUT	
161	***SHARP* 8.98** ANGELA WINBUSH (Mercury 832 733-1 Q1)MCA	155	31
162	***TAKE WHAT YOU NEED* 8.98** ROBIN TROWER (Atlantic 81838)WEA	DEBUT	
163	***COMING AROUND AGAIN* 8.98** CARLY SIMON (Arista AL-8443)RCA	159	58
164	***FREHLEY COMET LIVE + 1* 6.98** ACE FREHLEY (Megaforce/Atlantic 81826)WEA	157	14
165	***ELTON JOHN LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA* 10.98** ELTON JOHN (MCA 2-8022)MCA	158	45
166	***YOU CAN DANCE* 9.98** MADONNA (Sire 25535-1)WEA	156	26
167	***THE CALIFORNIA RAISINS* 8.98** (Priority 9706)CAP	161	20
168	***PERSONAL ATTENTION* 8.98** STACY LATTISAW (Motown 6247 ML)MCA	163	9
169	***PONTIAC* 8.98** LYLE LOVETT (Curb/MCA MCA-42028)MCA	149	9
170	***HARD MACHINE* 9.98** STACEY Q (Atlantic 81802)WEA	162	14
171	***POSITIVE* 8.98** PEABO BRYSON (Elektra 60753-1)WEA	164	16
172	***SAVAGE* 9.98** EURYTHMICS (RCA 6794-1-R)RCA	165	23
173	***FOREVER YOURS*** TONY TERRY (Epic BFE 40890)CBS	166	19
174	***IF YOU CANT LICK'EM... LICK'EM* 9.98** TED NUGENT (Atlantic 81812)WEA	167	14
175	***LIVE AT THE WHISKY A GO GO ON THE FABULOUS SUNSET STRIP* 12.98** X (Elektra 60788-1)WEA	175	2
176	***EYE OF THE HURRICANE* 8.98** THE ALARM (I.R.S. 42085)MCA	170	29
177	***BRASIL* 9.98** THE MANHATTAN TRANSFER (Atlantic 81803)WEA	168	26
178	***LA BAMBA* 9.98** ORIGINAL MOTION PICTURE SOUNDTRACK (Slash/Warner Bros. 25605)WEA	173	46
179	***BORN TO BOOGIE* 8.98** HANK WILLIAMS, JR (Curb 25593)WEA	171	44
180	***RISE AND SHINE* 8.98** THE BEARS (I.R.S. 42139)MCA	DEBUT	
181	***LESS THAN ZERO*** ORIGINAL MOTION PICTURE SOUNDTRACK (Def Jam/Columbia SC 44042)CBS	169	25
182	***EARTH•SUN•MOON* 8.98** LOVE AND ROCKETS (Big Time 6058-1)RCA	177	31
183	***SCARLETT AND BLACK* 8.98** (Virgin 1-90647)WEA	181	10
184	***UNCHAIN MY HEART* 8.98** JOE COCKER (Capitol CLT 48285)CAP	178	26
185	***GREATEST HITS, VOL. 2* 8.98** GEORGE STRAIT (MCA 42035)MCA	180	11
186	***ONE HEARTBEAT* 8.98** SMOKEY ROBINSON (Motown 6226 ML)MCA	179	57
187	***CREST OF THE KNAVE*** JETHRO TULL (Chrysalis OV 41590)CBS	176	34
188	***SLIPPERY WHEN WET*• 8.98** BON JOVI (Mercury 830 264-1M-1)POL	182	91
189	***WINDHAM HILL RECORDS SAMPLER 88* 9.98** VARIOUS ARTISTS (Windham Hill WH-1065)RCA	186	14
190	***AND YOU KNOW THAT!*** KIRK WHALUM (Columbia FC 40812)CBS	187	10
191	***CHRONICLES* 8.98** STEVE WINWOOD (Island/Warner Bros. 25660)WEA	183	28
192	***HOLD YOUR FIRE* 9.98** RUSH (Mercury 832 464-1)POL	188	36
193	***MILES* 8.98** MILES JAYE (Island 90615)WEA	190	24
194	***CRAZY NIGHTS* 8.98** KISS (Mercury 832 622-1)POL	185	34
195	***BAD ANIMALS* 8.98** HEART (Capitol PJ 12546)CAP	191	52
196	***TO HELL WITH THE DEVIL* 9.98** STRYPER (Enigma PJAS 73237)CAP	193	20
197	***BIG GENERATOR* 8.98** YES (Atco 90522)WEA	184	33
198	***KING'S RECORD SHOP*** ROSANNE CASH (Columbia FC 40777)CBS	189	11
199	***POP GOES THE WORLD* 8.98** MEN WITHOUT HATS (Mercury 832 730-1)POL	194	18
200	***SUPER BAD*** CHRIS JASPER (CBS Associated BFZ 44053)CBS	196	16

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

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10,000 Maniacs . . . 33
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Knight & Pips . . . 100
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Less Than Zero 181
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Barbara Mandrell And The Statler Brothers To Host 22nd Annual Music City News Country Awards Show

Multimedia Entertainment has announced that superstars Barbara Mandrell and the Statler Brothers will serve as hosts for the 22ND ANNUAL MUSIC CITY NEWS COUNTRY AWARDS. The two-hour special program will be broadcst live from Nashville's legendary Grand Ole Opry House on Monday, June 6, 1988. It is produced by Multimdia Entertainment, of Tennessee with Richard C. Thrall serving as Executive Producer and Steve Womack serving as Director/Producer in association with *Music City News*.

MUSIC CITY NEWS COUNTRY AWARDS is the only nationally televised awards broadcast where the nominees and winners are chosen by country music fans. Subscribers to the national country magazine *Music City News* vote for their favorite performers in fifteen different categories with the winners to be announced during the broadcast.

Ms. Mandrell, a former MUSIC CITY NEWS COUNTRY Living Legend Award recipient, has been a fan favorite as shown by her numerous MUSIC CITY NEWS AWARDS in the categories of Female Artist of the Year, Musician of the Year and Country TV Special of the Year. Other honors have included: Female Vocalist and Entertainer of the Year awards from the Country Music Association and the Academy of Country Music; Favorite All-Around Female (6 times), Favorite Female TV Personality and Favorite Female Musical Performer from the People's Choice Awards; and Favorite Female Country Music vocalist (6 times) by the American Music Awards.

The Statler Brothers are the single most awarded act in the history of country music. In the last seventeen years, they have received sixteen MUSIC CITY NEWS AWARDS as vocal Group of the Year and have continually been chosen the fans' favorites in other categories including Entertainer of the Year, Album of the Year and Comedy Act of the Year.

In addition, the Statlers' awards have included: Best International Group (6 times) from the International Country Music Awards; Vocal Group of the Year (9 times) from the Country Music Association; Group of the Year from the Academy of Country Music Awards; Best Contemporary Performance by a Group and Best Country Performance by a Group from N.A.R.A.S. (Grammys) and Country Vocal Group by the American Music Awards.

Music City News is a Nashville based monthly publication covering the country music industry for both trade and consumer readers. John Sturdivant is General Mangaer.

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor
* = Available on Compact Disc
• = Platinum (RIAA Certified)
◘ = Gold (RIAA Certified)

MAY 28, 1988

		LW	WOC
1	**ALWAYS AND FOREVER** • RANDY TRAVIS (Warner Bros. 25568-1)	1	53
2	**IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')** GEORGE STRAIT (MCA 42114)	2	11
3	**WILD EYED DREAM** RICKY VAN SHELTON (Columbia FC 40602)	3	61
4	**KING'S RECORD SHOP** ROSANNE CASH (Columbia FC 40777)	4	44
5	**80'S LADIES** • K.T. OSLIN (RCA 5924-1)	5	45
6	**BORN TO BOOGIE**• HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593)	7	44
7	**UNTASTED HONEY** KATHY MATTEA (Mercury/Polygrom 832 793-1)	8	29
8	**CHILL FACTOR** MERLE HAGGARD (Epic FE 40986)	6	23
9	**COMIN' HOME TO STAY** RICKY SKAGGS (Epic FE 40623)	9	8
10	**THE ROYAL TREATMENT** BILLY JOE ROYAL (Atlantic America 90658-1)	11	26
11	**CHISELED IN STONE** VERN GOSDIN (Columbia FC 40982)	10	16
12	**TIRED OF THE RUNNIN'** THE O'KANES (Columbia FC 44066)	14	6
13	**HIGHWAY 101** HIGHWAY 101 (Warner Bros. 1-25608)	13	45
14	**PONTIAC** LYLE LOVETT (MCA/Curb 42028)	15	17
15	**REBA** REBA McENTIRE (MCA 42134)	19	2
16	**LOVE ME LIKE YOU USED TO** TANYA TUCKER (Capitol CLT 46870)	12	41
17	**RIVER OF TIME** MICHAEL MARTIN MURPHEY (Warner Bros. 25644-1)	17	8
18	**THE LAST ONE TO KNOW** REBA McENTIRE (MCA 42030)	18	35
19	**HILLBILLY DELUXE**◘ DWIGHT YOAKAM (Reprise/Warner Bros. 25567-1)	16	55
20	**I SHOULD BE WITH YOU** STEVE WARINER (MCA 42130)	27	7
21	**COME ON JOE** JO-EL SONNIER (RCA 6374-1)	22	9
22	**TRIO** • D.PARTON, L.RONSTADT, E.HARRIS (Warner Bros. 25491-1)	21	62
23	**DIAMONDS AND DIRT** RODNEY CROWELL (Columbia FC 44076)	31	4
24	**THE DESERT ROSE BAND** THE DESERT ROSE BAND (MCA/Curb 5991)	24	38
25	**I WANNA DANCE WITH YOU** EDDIE RABBITT (RCA 6373-1)	25	5
26	**NO REGRETS** MOE BANDY (Curb CRB 10600)	26	10
27	**GREATEST HITS, VOL 2**◘ GEORGE STRAIT (MCA 42035)	20	35
28	**STILL IN YOUR DREAMS** CONWAY TWITTY (MCA 42115)	29	7
29	**CORNERSTONE** HOLLY DUNN (MTM ST-71063)	30	50
30	**I'M GONNA LOVE HER ON THE RADIO** CHARLEY PRIDE (16th Avenue D11G 70661)	23	9
31	**TOO WILD TOO LONG** GEORGE JONES (Epic FE 40781)	28	16
32	**HEARTLAND**◘• THE JUDDS (RCA/Curb 5916-1)	33	67
33	**JUST US** ALABAMA (RCA 6495-1)	41	32
34	**STORMS OF LIFE** RANDY TRAVIS (Warner Bros. 25436-1)	34	102
35	**THE BEST OF EDDY RAVEN** EDDY RAVEN (RCA 6885-1)	32	9
36	**BLUE SKIES AGAIN** John Anderson (MCA 42037)	36	13
37	**IF MY HEART HAD WINDOWS** PATTY LOVELESS(MCA 42092)	35	15
38	**HARD TIMES ON EASY STREET** DAVID LYNN JONES (Mercury/Polygram 832518-1)	38	31
39	**ONE TIME, ONE NIGHT** SWEETHEARTS OF THE RODEO (Columbia FC 40614)	DEBUT	
40	**LITTLE LOVE AFFAIRS** NANCI GRIFFITH (MCA 42102)	37	10
41	**MAPLE STREET MEMORIES** THE STATLER BROTHERS (Mercury/Polygram 832-404-1)	40	41
42	**GREATEST HITS** ◘ REBA McENTIRE (MCA 5979)	39	54
43	**SHADOWLAND** K.D. LANG (Sire 1-25724)	DEBUT	
44	**EXCHANGE OF HEARTS** DAVID SLATER (Capitol CL-48307)	43	4
45	**RAINBOW** DOLLY PARTON (Columbia FC 40968)	45	23
46	**WHEELS** • RESTLESS HEART (RCA 5648)	42	71
47	**THE BEST** DAN SEALS (Capitol CLT 48308)	47	26
48	**ALIVE AND WELL...LIVIN' IN THE LAND OF DREAMS...** LARRY GATLIN AND THE GATLIN BROS. (Columbia C 40905)	44	3
49	**SOMEWHERE IN THE NIGHT** SAWYER BROWN (Capitol/Curb CLT 46923)	48	37
50	**SHELTER FROM THE NIGHT** EXILE (Epic FE 40968)	46	32

ALBUM REVIEW

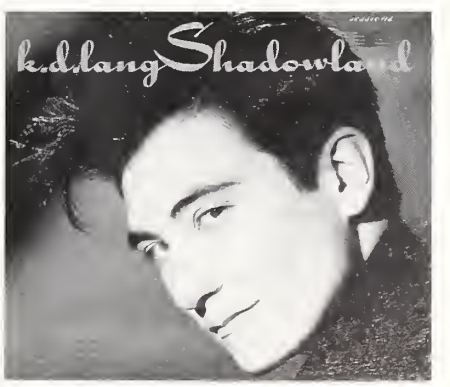
JANIE FRICKIE-Saddle The Wind-Columbia, C44143

Some time-proven songs have found their way into Janie Frickie's heart, and she gives them another run for their money. "Sugar Moon" and "Crazy Dreams" are two of those songs that have stood the test of time. Frickie also has some new material to debut. We found "Heart" to be especially pleasing - a definite choice for single material. The Spanish ballad and title cut "Saddle The Wind" has a moving story to relate. Frickie's voice has never sounded better - there's a new assurance and confidence that can be heard. Other strong cuts are "Don't Touch Me," and "I'll Walk Before I Crawl."

ALBUM REVIEW

k.d. lang-Shadowland-Sire, 1-25724

k.d. lang is an artist who's time has come. Her spirited vocals are emotional to the core. Her stage persona is a bit left of center, but don't let that throw you. Just listen! Owen Bradley produces this album and brings to it a feel that has been missing in country female vocalists today. The most talked about cut on the album is the "Honky Tonk Angels' Medley," which showcases the talents of not only lang, but Kitty Wells, Brenda Lee and Loretta Lynn as well. "I'm Down To My Last Cigarette" is the first single from the LP. Other highlights include "Busy Being Blue", "Tears Don't Care Who Cries Them," and "Lock, Stock and Teardrops."



CASH BOX COUNTRY SINGLES

MAY 28, 1988

			Last Week	Total Weeks
1	*EIGHTEEN WHEELS AND A DOZEN ROSES* (Mercury/Polygram 870 148-7)	Kathy Mattea	1	12
2	*OLD FOLKS* (RCA 6896-7-R)	Ronnie Milsap and Mike Reid	4	12
3	*WHAT SHE IS (IS A WOMAN IN LOVE)* (RCA 6894-7)	Earl Thomas Conley	6	10
4	*TRUE HEART* (MCA 53272)	Oak Ridge Boys	5	14
5	*THE FACTORY* (RCA 6832-7)	Kenny Rogers	3	12
6	*ONE TRUE LOVE* (Columbia 38-07736)	The O'Kanes	9	13
7	*I TOLD YOU SO* (Warner Bros. 7-27969)	Randy Travis	10	8
8	*BABY I'M YOURS* (MCA 53287)	Steve Wariner	2	15
9	*OUT OF SIGHT AND ON MY MIND* (Atlantic America 7-99364)	Billy Joe Royal	11	11
10	*HE'S BACK AND I'M BLUE* (MCA/Curb 53274)	The Desert Rose Band	12	10
11	*IF IT DON'T COME EASY* (Capitol B-44142)	Tanya Tucker	18	8
12	*JONES ON THE JUKEBOX* (MTM PB 72104)	Becky Hobbs	13	12
13	*WILDFLOWERS* (Warner Bros. 7-27970)	Dolly Parton, Linda Ronstadt, Emmylou Harris	15	10
14	*CHILL FACTOR* (Epic 34-07754)	Merle Haggard	17	11
15	*NO MORE ONE MORE TIME* (RCA 6895-7)	Jo-El Sonnier	16	14
16	*ALWAYS LATE WITH YOUR KISSES* (Reprise/Warner Bros. 7-27994)	Dwight Yoakam	7	13
17	*LOVE OF A LIFETIME* (Columbia 38-07747)	Larry, Steve, Rudy: The Gatlin Brothers	19	11
18	*SATISFY YOU* (Columbia 38-07757)	Sweethearts of the Rodeo	20	10
19	*IF YOU CHANGE YOUR MIND* (Columbia 38-07746)	Rosanne Cash	22	9
20	*FALLIN' AGAIN* (RCA 6902-7)	Alabama	24	6
21	*THE RHYTHM OF ROMANCE* (Step One SOR-384)	The Kendalls	32	8
22	*ANOTHER PLACE, ANOTHER TIME* (Capitol B 44131)	Don Williams	23	11
23	*SET'EM UP JOE* (Columbia 33-07762	Vern Gosdin	26	8
24	*GOODBYE TIME* (MCA 53276)	Conway Twitty	28	7
25	*TALKIN' TO THE WRONG MAN* (Warner Bros. 7-27947)	Michael Martin Murphey (with Ryan Murphey)	31	12
26	*TEXAS IN 1880* (RCA 6900-7)	Foster and Lloyd	29	7
27	*YOUNG COUNTRY* (Warner Bros./Curb 28120)	Hank Williams, Jr.	8	14
28	*I WILL WHISPER YOUR NAME* (RCA 6833-7)	Michael Johnson	35	8
29	*HIGH RIDIN' HEROES* (Mercury/Polygram 870-128-7)	David Lynn Jones	30	9
30	*MIDNIGHT HIGHWAY* (Warner Bros. 7-29952)	Southern Pacific	34	7
31	*YOUR MEMORY WINS AGAIN* (MCA 53271)	Skip Ewing	21	13
32	*STOP ME (IF YOU'VE HEARD THIS ONE BEFORE)* (Mercury/Polygram 870267-7)	Larry Boone	33	7
33	*WORKIN' MAN (NOWHERE TO GO)* (Warner Bros. 7-27940)	Nitty Gritty Dirt Band	36	6
34	*GIVERS AND TAKERS* (MTM B-72099)	Schuyler, Knobloch and Bickhardt	39	5
35	*OLD PHOTOGRAPHS* (Capitol/Curb B 44143)	Sawyer Brown	38	6
36	*I'M GONNA GET YOU* (RCA 6831-7)	Eddy Raven	14	16
37	*JUST ONE KISS* (Epic 34-07775)	Exile	40	5
38	*DON'T WE ALL HAVE THE RIGHT* (Columbia 38-07798)	Ricky Van Shelton	43	3
39	*DON'T CLOSE YOUR EYES* (RCA 6901-7)	Keith Whitley	42	5
40	*I'M GONNA LOVE HER ON THE RADIO* (16th Avenue B-70414)	Charley Pride	44	4
41	*I STILL BELIEVE* (MCA 53312)	Lee Greenwood	45	4
42	*THIS OLD FLAME* (Atlantic America 7-99353)	Robin Lee	47	6
43	*IF MY HEART HAD WINDOWS* (MCA 53270)	Patty Loveless	25	16
44	*SUNDAY KIND OF LOVE* (MCA, MCA-53315)	Reba McEntire	50	2
45	*CRY, CRY, CRY* (Warner Bros. 7-28105)	Highway 101	27	16
46	*I'LL GIVE YOU ALL MY LOVE TONIGHT* (MCA/Curb 53310)	Bellamy Brothers	54	3
47	*SAY YOU LOVE ME AGAIN* (True T489)	Lisa Childress	52	7
48	*BABY BLUE* (MCA, MCA-53340)	George Strait	58	2
49	*THE BEST I KNOW HOW* (Mercury/Polygram 870 167-7)	The Statler Brothers	37	15
50	*THIS IS ME LEAVING* (Evergreen EV 1071)	Lynne Tyndall	55	7
51	*WHERE DOES LOVE GO (WHEN IT'S GONE)* (Columbia 38-07770)	Janie Frickie	48	6
52	*BLUEST EYES IN TEXAS* (RCA 8386-7)	Restless Heart	DEBUT	
53	*PLEASE DON'T LEAVE ME NOW* (Step One SOR-385)	Southern Reign	57	5
54	*IT'S SUCH A SMALL WORLD* (Columbia 38-07693)	Rodney Crowell and Rosanne Cash	41	19
55	*BENEATH A PAINTED SKY* (Epic 34-07788)	Tammy Wynette	63	4
56	*WHO WAS THAT STRANGER* (MCA 53320)	Loretta Lynn	46	6
57	*GOIN' TO WORK* (MTM B-72105)	Judy Rodman	65	2
58	*SHE DOESN'T CRY ANYMORE* (Columbia 38-07779)	Shenandoah	66	5
59	*STEPPIN' OUT* (RCA 6899-7)	David Ball	75	2
60	*I KNEW LOVE* (MCA 53306)	Nanci Griffith	49	7
61	*SONG IN MY HEART* (615 88-S1014)	Mark Gray and Bobbi Lace	69	3
62	*REAL GOOD FEEL GOOD SONG* (Capitol B-44158)	Mel McDaniel	68	3
63	*I LOVED YOU YESTERDAY* (MCA/Curb 53316)	Lyle Lovett	DEBUT	
64	*I'M DOWN TO MY LAST CIGARETTE* (Sire 7-27919)	k. d. lang	DEBUT	
65	*I'LL ALWAYS COME BACK* (RCA 5330-7)	K.T. Oslin	51	17
66	*IN THE MIDDLE OF THE NIGHT* (16th Avenue B-70415)	Canyon	DEBUT	
67	*DO YOU HAVE ANY DOUBTS* (Comstock COM 1884)	Alibi	73	3
68	*YOU'LL COME BACK (YOU ALWAYS DO)* (Mercury/Polygram 870-192-7)	Mel Tillis	53	13
69	*AMERICANA* (Curb 10504)	Moe Bandy	56	17
70	*LEAVE ME SATISFIED* (NLT 1993)	Tiny Tim	60	8
71	*THE THINGS I DIDN'T SAY* (Warner Bros. 7-27938)	The Marcy Bros.	DEBUT	
72	*ONE FIRE BETWEEN US* (Regal JBR 001)	Judy Byram	76	3
73	*THE TRAIN SONG* (KSS 45-8801)	J.R. Rogers	77	3
74	*TOOK IT LIKE A MAN, CRIED LIKE A BABY* (Evergreen EV1074)	Kevin Pearce	86	2
75	*HIDE AWAY* (C&M CM-101)	Kathy Ford	79	3
76	*I'M IN THE MIDDLE OF THE MIDDLE CLASS* (Country Pride CP00013)	Cindy 'O	81	2
77	*BOTTLE UP MY TEARS* (AMB-2002)	American Made Band	82	2
78	*DEEP IN MY HEART THERE'S TEXAS* (Gold Rose G-8)	J. Larry Taylor	84	2
79	*ONE KISS* (D&T 001)	Teresa Kennedy	80	83
80	*HAVE A CHANGE OF HEART* (Killer K-1011)	Gail Taylor	87	2
81	*BED OF ROSES* (Shawn-Del SD-2261)	The Western Union Band	DEBUT	
82	*THE LAST RESORT* (Capitol B-44125)	T. Graham Brown	59	18
83	*PATSY* (L'il Bill LB105)	Grant Turner	85	2
84	*NOBODY'S BRIDE* (NSD 242)	Kathy Edge	DEBUT	
85	*I DID IT FOR LOVE* (Maxx M-823)	Jill Jordan	DEBUT	
86	*MIRROR, MIRROR* (Star Fax DC 202)	Dwight Christopher	DEBUT	
87	*I LOVE YOU SO MUCH IT HURTS* (Empire NR17362-1)	Billy Western	89	2
88	*MR. WRONG AND MRS. WRIGHT* (GBS 764)	Ernie Bivens 3rd	DEBUT	
89	*YOU'RE THE REASON* (GBS 757)	Jeffrey Lee	90	2
90	*THE DARKER THE NIGHT* (Showtime U21019)	Patsy Sledd	61	7
91	*A LITTLE BIT OF LOVIN'* (16th Avenue PB-70413)	Vicki Bird	62	6
92	*HE'S LOOKIN' GOOD* (GBS 763)	Karen Donovan	DEBUT	
93	*I'M STILL YOUR FOOL* (Capitol B-44129)	David Slater	64	9
94	*I WANNA DANCE WITH YOU* (RCA 5238-7)	Eddie Rabbitt	67	19
95	*RODEO QUEEN* (Maske MSK-45-004)	Kelly Pederson and the Mesa Band	93	2
96	*ALABAMA SHINES* (Playback T-1308)	The Family Band	71	5
97	*YOU REALLY KNOW HOW TO BREAK A HEART* (Soundwaves SWR-4799)	Rhonda Manning	72	5
98	*THE CHILD OF THE IMMIGRANT* (OL OLR-123)	Marcy Carr	74	5
99	*THE WIND KEEPS WHISTLIN' DIXIE* (Door Knob DK 88-298)	Wess Cooke	78	4
100	*THANKS TO THE LADY* (Fresh Squeezed FS 4505)	Shane Phillips	83	4

OUT OF THE BOX

PATTY LOVELESS (MCA, MCA-53333) **A Little Bit In Love** (2:24) (Goldline-ASCAP) (S. Earle) (Producers: E. Gordy, Jr., T. Brown)

This honky tonk ditty written by Steve Earle is perfect for Loveless! The swing-time rhythm and jazzy piano move you right along as Loveless queries whether or not one can be "a little bit in love." The up-tempo pace is a welcome one and shows that this artist is a versatile and talented lady. MCA secures Emory Gordy, Jr. and Tony Brown for producing responsibilities and they put the package together so well. Radio folks should be adding this tune in no time!

FEATURE PICKS

MARTY STUART (Columbia, 38-07914) **Matches** (2:58) (SBK Blackwood-BMI; SBK April, Keith Stegall-ASCAP) (K. Stegall, C. Craig) (Producer: M. Stuart)

Stuart delivers a fiery tune with a vindictive aura in "Matches". The hook is great! Add some fine pickin' and folks will be noddin' their heads from the chorus on through. Stuart produces as well on this product, and perhaps some outside insight would have helped to smooth over some rough spots here and there. But overall, a catchy tune that deserves a listen.

JOHN WESLEY RYLES (Warner Bros., 7-27869-A) **Nobody Knows** (3:05) (Write Road, Ensign, Little Whitney-BMI; Famous-ASCAP) (J.W. Ryles, D. Goodman, J. Raymond, P. Rakes) (Producer: B. Beckett)

A surprising saxophone solo introduces us to this record from Ryles. The rhythm is mid-tempo and the question: "When love leaves, where does it go?" The answer: "Nobody knows." But Ryles knows enough to get this song moving, and move up the charts it should! His voice is in a high-octave range and how good it sounds.

GEORGE JONES (Epic, 34-07913) **The Old Man No One Loves** (3:59) (Kenny & Dell, Shylane-BMI) (W. Asbill) (Producer: B. Sherrill)

This is a true country vignette sung George Jones-style. We experience the heartache of loneliness and are reminded of the folks that "no one loves." A surpise ending leaves the listener with the irony that death often brings. Jones' voice is as interpretive as ever.

A MAN CALLED HALSEY SIGNS A MAN CALLED HOSS...*The legendary "Outlaw" they call Hoss, Waylon Jennings, has turned himself in for exclusive worldwide representation with The Jim Halsey Company. Jennings made it official by signing an agreement in the company of (l-r) Halsey President Terry Cline, CEO Jim Halsey, manager Bill Carter, Halsey VP George Mallard and wife Jessi Colter at his home in Nashville.*

OWEN'S LADIES...*Sire artist k.d. lang recently got together with three of her idols to record a cut that became part of her newly-released Shadowland, The Owen Bradley Sessions*, album. "Honky Tonk Angels' Medley" features Brenda Lee, Loretta Lynn and Kitty Wells, all of whom have been produced by Bradley. The single has also been made into a music video. Pictured on the set of the video are (l-r) k.d. lang, Brenda Lee, Owen Bradley, Kitty Wells and Loretta Lynn. Photo by Dean Dixon.

NASHVILLE NOTE-ABLES

trinity lane... "Closer Than You Think"!

Allen Estes, Sharon Anderson and Tom Grant...trinity lane.

Their individual names are Sharon Anderson, Allen Estes and Tom Grant. They call themselves, as a group, *trinity lane*. When asked why they spell the name with lowercase letters, they explained that "trinity" means three in harmony. With that explanation, I realized what an appropriate name they had chosen.

They met at a "writer's night" performance, at the Hall of Fame motel, in Nashville. Sharon and Allen had casually kown each other before. Then, Tom (who many of you will know through his exposure on The Nashville Network's "Nashville Now" show) came in, one night, and heard Allen sing. They were introduced and began a song writing association. Later, Tom and Sharon met under the same circumstances. When the three heard the blend of their voices, they recognized the magic and trinity lane was formed.

The first song they wrote together was "Closer Than You Think". They sang the demo entirely in three part harmony. In fact... Tom Grant put the demo costs on his Mastercard. "My account was over the limit, at the time, but we got it done," grinned Tom. They took the demo to Norro Wilson at Merit Music, and he heard that same harmony magic, at once! In fact, he was so impressed that he called superproducer Jim Malloy out of retirement to produce a session on trinity lane. That session got them signed with Curb Records, and their first single, "For A Song," broke "chart ground" and gave them some well-deserved recognition.

trinity lane is filling a long-missing void in music! They are individual soloists, but they have the knowledge to recognize that their harmony is the exceptionally commercial talent. All three are signed with Merit Music, as writers, and they write their own material. They firmly believe that they will have the freedom to create their own destiny. In other words, the comment was made, "Whether we fly or crash, we built the plane!"

The three were so enthusiastic about their future plans that they all began talking in rapid succession. It was hard to keep up, but I shared their enthusiasm. Here are a few of the positive facts they shared: "We have certain things (statements) we write about. We try to say something with our songs. We are proponents of the love themes, but we try to say it in a different way. Our longevity will bring about our main goals. We want people to enjoy our whole album as well as our single releases! We are *acoustic*, and that is the basic roots of our music..."

The first time I met them, they brought their guitars into the office and sang a few of their songs. Wow! I loved it! trinity lane has a fresh approach to country music. However, it is pleasingly remindful of some long-missing old styles. They "touch" you with their songs and performances. It's this combination that makes trinity lane a new and refreshing music act. Take Allen Estes, from Livermore Falls, Maine; Sharon Anderson, from Calahoo, Alberta and Tom Grant, from Milwaukee,...mix them in Nashville, blend in their harmony, and you have a new recipe for success called...*trinity lane!*

Joe Henderson

KENNEDY TO ASCAP...*Shelby Kennedy has been appointed ASCAP's Nashville Direcotr of Membership Relations, it was announced by ASCAP Southern Director Connie Bradley. In his new position, Kennedy will be responsible for working with publishers and signing new writers. Kennedy previously was Professional Manager for Al Gallico Music and worked as a songplugger for the Music Mill in Nashville. A graduate of Belmont College with a business administration degree in music, Kennedy has also been a songwriter and background vocalist. His father is Jerry Kennedy, the noted producer. Kennedy is a member of the Nashville Songwriters Association International and the Gospel Music Association. He also serves on the Country Music Association's Membership Committee. Commenting on Kennedy's appointment, Bradley said, "We are delighted to welcome Shelby to our staff. His experience in so many aspects of the music business makes him a very valuable asset."*

INDIE SPOTLIGHT

RENO BROTHERS (Step One, SOR-387A) **Yonder Comes A Freight Train** (2:06) (Tree-BMI) (R. Pennington) (Producer: R. Pennington)

Jim and Jessie recorded this tune back in the mid 60's and it still holds up to the test of time. The Reno Brothers are found tracking around the U.S.A. but home ends up being right here in Nashville. They hit their rolling harmonies every time, laying a fast track to success. Ray Pennington, president of Step One Records, penned this tune aand produces it to perfection as well! With so many talented aritists on their roster, the Step One family is still growing with acts like the Reno Brothers. So hop aboard radio guys and gals, this train's headed for the charts.

INDIE FEATURE PICKS

MAURA SULLIVAN (Playback, P-1323) **Trouble** (2:27) (Lovey-BMI) (M. Sullivan) (Producers: J. Gale, J. Pierce)

Maura Sullivan has the most resonant, distinctive female voice out there today. You won't find another singer (or songwriter) like her anywhere. This jazzy tune has crossover potential but country listeners, male and female, will enjoy the amusing lyrics and upbeat melody. Radio programmers, you can't get into any trouble for adding this one!

AVONDALE (Holton, HR 516A) **Johnnycake Ridge** (2:41) (Dale Davis, Holton-BMI) (D. Davis) (Producer: Delaney)

This tune pleasantly surprised our review panel with its 1960'ish folk feel. The minor key violins play a major part in setting the mood as do the tom tom drums and rhythmic guitar strokes. Not suited to all country formats, Avondale should find solace with the more adventurous radio stations. Worth the risk in our opinion.

BURBANK STATION (Prairie Dust, PD 8841-AA) **Divided** (3:05) (Alabama Band-ASCAP) (J. Rushing, J. Jarrard) (Producer: L. Morton)

This ballad explores the threat of divorce in these tough times for 'true love.' Burbank Station's lead female vocalist is talented, although we weren't able to find out her name. There are some strings to sadden the heart making it a good song to listen to when the blues are on their way.

DARK HORSE CONSENSUS

TONY McGILL-Without Love (There Is Nothing)-Killer, K-110 AA

The Dark Horse Consensus among our radio reporters this week is Tony McGill. This young singer has enjoyed considerable success on his previous releases and should prove he's around to stay with this one! Some of the many stations voting for Tony were: KZZY, WADV, WAGI, WOZI, WSDQ, KMOO, KXAR, and WVAR.

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CASH BOX INDIES CHART

		Last Week	Total Weeks
1	***The Rhythm Of Romance*** The Kendalls (Step One)	1	8
2	***I'm Gonna Love Her On The Radio*** Charley Pride (16th Avenue)	2	4
3	***Say You Love Me Again*** Lisa Childress (True)	3	7
4	***This Is Me Leaving*** Lynne Tyndall (Evergreen)	4	7
5	***Please Don't Leave Me Now*** Southern Reign (Step One)	5	5
6	***Song In My Heart*** Mark Gray and Bobbi Lace (615)	9	4
7	***In The Middle Of The Night*** Canyon (16th Avenue)	DEBUT	
8	***Do You Have Any Doubts*** Alibi (Comstock)	13	3
9	***One Fire Between Us*** Judy Byram (Regal)	15	4
10	***The Train Song*** J.R. Rogers (KSS)	16	4
11	***Took It Like A Man, Cried Like A Baby*** Kevin Pearce (Evergreen)	25	2
12	***Hide Away*** Kathy Ford (C & M)	18	4
13	***I'm In The Middle Of The Middle Class*** Cindy 'O (Country Pride)	20	4
14	***Bottle Up My Tears*** American Made Band (AMB)	21	3
15	***Deep In My Heart There's Texas*** J. Larry Taylor (Gold Rose)	23	2
16	***Leave Me Satisfied*** Tiny Tim (NLT)	6	8
17	***One Kiss*** Teresa Kennedy (D & T)	19	2
18	***Have A Change Of Heart*** Gail Taylor (Killer)	26	3
19	***Bed Of Roses*** The Western Union Band (Shawn-Del)	36	2
20	***Patsy*** Grant Turner (L'il Bil)	24	3
21	***Nobody's Bride*** Kathy Edge (NSD)	DEBUT	
22	***I Did It For Love*** Jill Jordan (Maxx)	41	2
23	***Mirror, Mirror*** Dwight Christopher (Star Fox)	38	2
24	***I Love You So Much It Hurts*** Billy Western (Empire)	27	3
25	***Mr. Wrong and Mrs. Right*** Ernie Biven 3rd (GBS)	45	2
26	***You're The Reason*** Jeffery Lee (GBS)	28	4
27	***The Darker The Night*** Patsy Sledd (Showtime)	7	7
28	***A Little Bit Of Lovin'*** Vicki Bird (16th Avenue)	8	6
29	***He's Lookin' Good*** Karen Donavan (GBS)	37	3
30	***I Need A Good Woman Bad*** Lane Caudell (16th Avenue)	10	7
31	***Alabama Shines*** The Family Band (Playback)	11	6
32	***You Really Know How To Break A Heart*** Rhonda Manning (Soundwaves)	12	5
33	***The Child Of The Immigrant*** Marcy Carr (OL)	14	6
34	***The Wind Keeps Whistlin' Dixie*** Wess Cooke (Door Knob)	17	7
35	***Thanks To The Lady*** Shane Phillips (Fresh Squeezed)	23	5
36	***(Just An) Old Wives' Tale*** Gail O'Doski (Door Knob)	40	5
37	***Keep On Walkin'*** Billy Mata (BGM)	DEBUT	
38	***Bitter Winds Of Time*** Ronnie Lee (Music City, U.S.A.)	49	2
39	***Lady On Her Own*** Florida Bill (Sun Bonnet)	DEBUT	
40	***Rodeo Queen*** Kelly Pederson and the Mesa Band (Maske)	29	3
41	***She's Been Lying*** Roger Bragg (Skyway)	DEBUT	
42	***This Is The Night*** Rob Crosby (Southern Tracks)	46	3
43	***Missin' Texas*** Kim Grayson (Soundwaves)	30	8
44	***Can Cows Really Fly*** Chris Richey (RKO)	DEBUT	
45	***King Of The Mountain*** Eddie Sherman (Holton)	DEBUT	
46	***Classic Love Affair*** Rodney Lay (Evergreen)	31	7
47	***Baby*** Juanita Rose (Gallery II)	32	6
48	***Crazy Arms*** The Larry Dalton Band (Soundwaves)	DEBUT	
49	***Holding On Ain't Working Out*** Allen Pace (Art Pro)	DEBUT	
50	***Love Don't Know A Lady*** Terry Lee Stacey (NSD)	50	2

MARY MELISE SIGNED TO STEP ONE...*Singer Mary Melise has signed a recording contract with Step One Records of Nashville. Melise is managed by Bill Dailey's Janbill, Ltd. of Branson, Missouri. A debut single, "Same Ol' Foolish Me," co-produced by Dailey and Step One's Ray Pennington, is scheduled for a mid-June release. Present at the signing are: (l. to r.) Mel Holt, Step One Records; Melise; Ray Pennington, Step One Records; Bill Dailey, Melise's manager.*

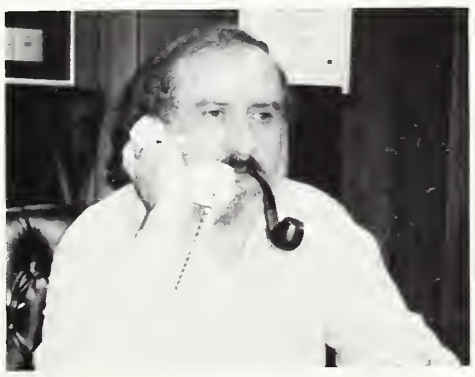
SONGWRITER'S PAGE

TOP 30 NATIONAL CHART SONGS

RECORD RANK	WRITER(S)	TITLE-LABEL	ARTIST(S)
1	P. NELSON, G. NELSON	Eighteen Wheels And A Dozen Roses-Mercury/Polygram	Kathy Mattea
2	MIKE REID	Old Folks-RCA	Ronnie Milsap/Mike Reid
3	BOB McDILL, PAUL HARRISON	What She Is...-RCA	Earl Thomas Conley
4	DON SCHLITZ, MICHAEL CLARK	True Heart-MCA	The Oak Ridge Boys
5	BUD McGUIRE	The Factory-RCA	Kenny Rogers
6	J. O'HARA, K. KANE	One True Love-Columbia	The O'Kanes
7	RANDY TRAVIS	I Told You So-Warner Bros.	Randy Travis
8	STEVE WARINER, GUY CLARK	Baby I'm Yours-MCA	Steve Wariner
9	B. BURCH, R. PEOPLES	Out Of Sight And On My Mind-Atlantic America	Billy Joe Royal
10	MICHAEL WOODY, ROBERT ANDERSON	He's Back And I'm Blue-MCA/Curb	The Desert Rose Band
11	D.L. GIBSON, C. KARP	If It Don't Come Easy-Capitol	Tanya Tucker
12	BECKY HOBBS, DON GOODMAN, MACK VICKERY	Jones On The Jukebox-MTM	Becky Hobbs
13	DOLLY PARTON	Wildflowers-Warner Bros.	Dolly Parton, Linda Ronstadt, Emmylou Harris
14	M. HAGGARD	Chill Factor-Epic	Merle Haggard
15	TROY SEALS, DAVE KIRBY	No More One More Time-RCA	Jo-El Sonnier
16	LEFTY FRIZZELL, BLACKIE CRAWFORD	Always Late With Your Kisses-Reprise/Warner Bros.	Dwight Yoakam
17	L. GATLIN	Love Of A Lifetime-Columbia	Gatlin Brothers
18	J. GILL, D. SCHLITZ	Satisfy You-Columbia	Sweethearts Of The Rodeo
19	R. CASH, H. DeVITO	If You Change Your Mind-Columbia	Rosanne Cash
20	TEDDY GENTRY, GREG FOWLER, RANDY OWEN	Fallin' Again-RCA	Alabama
21	S. BOGARD, R. GILES	The Rhythm Of Romance-Step One	The Kendalls
22	B. McDILL, P. HARRISON	Another Place, Another Time-Capitol	Don Williams
23	H. COCHRAN, V. GOSDIN, D. DILLON, B. CANNON	Set'em Up Joe-Columbia	Vern Gosdin
24	ROGER MURRAH, JAMES DEAN HICKS	Goodbye Time-MCA	Conway Twitty
25	MICHAEL MARTIN MURPHEY	Talkin' To The Wrong Man-Warner Bros.	Michael Martin Murphey (with Ryan Murphey)
26	RADNEY FOSTER	Texas in 1880-RCA	Foster and LLoyd
27	HANK WILLIAMS, JR.	Young Country-Warner Bros./Curb	Hank Williams, Jr.
28	RANDY VANWARMER	I Will Whisper Your Name-RCA	Michael Johnson
29	D.L. JONES	High Ridin' Heroes-Mercury/Polygram	David Lynn Jones
30	KURT HOWELL, JOHN McFEE	Midnight Highway-Warner Bros.	Southern Pacific

TOP 20 INDIE LABEL NATIONAL CHART SONGS

1	S. BOGARD, R. GILES	The Rhythm Of Romance-Step One	The Kendalls
2	TOMMY BRASFIELD, MAC McANALLY	I'm Gonna Love Her On The Radio-16th Ave.	Charley Pride
3	BOBBY D. REED	Say You Love Me Again-True	Lisa Childress
4	KAREN STALEY, JOHN GERRARD	This Is Me Leaving-Evergreen	Lynne Tyndall
5	DON SAMPSON, SKIP EWING	Please Don't Leave Me Now-Step One	Southern Reign
6	BENNY BERRY	Song In My Heart-615	Mark Gray and Bobbi Lace
7	WOODY MULLIS, MIKE GEIGER, RICKY RAY RECTOR	In The Middle Of The Night-16th Avenue	Canyon
8	COLIN WEINMASTER, MIKE RHEAULT	Do You Have Any Doubts-Comstock	Alibi
9	CHARILE CRAIG	One Fire Between Us-Regal	Judy Byram
10	J.R. ROGERS	The Train Song-KSS	J.R. Rogers
11	TOMMY ROCCO, RORY BOURKE, CHARLIE BLACK	Took It Like A Man...-Evergreen	Kevin Pearce
12	JENNIFER KIMBALL, CARLOTTA McKEE	Hide Away-C & M	Kathy Ford
13	CINDY YATES	I'm In The Middle...-Country Pride	Cindy 'O
14	F. MICHELS, J. RAABE, S. LYNNE, N. WYNER	Bottle Up My Tears-AMB	American Made Band
15	L. PEJAK	Deep In My Heart...-Gold Rose	J. Larry Taylor
16	DAN MITCHELL, J. HENDERSON	Leave Me Satisfied-NLT	Tiny Tim
17	RICK CARNES, CHIP HARDY	One Kiss-D & T	Teresa Kennedy
18	T. DEE, T. HAMILTON, M. STOVER	Have A Change Of Heart-Killer	Gail Taylor
19	R. BENSON, S. GILLETTE	Bed Of Roses-Shawn-Del	The Western Union Band
20	TOMMY DEE	Patsy-L'il Bill	Grant Turner



CREDITS

"The Ride"... David Allan Coe; Hank Williams, Jr.
"Somebody"... Narvel Felts
"Big Gold Cadillac"... George Gobel
"The Devil Offered More"... Leon Everette; Gary Gentry
"Everytime I Get To Dreamin' "... Tiny Tim

RAPPIN' WITH THE WRITERS:

J.B. DETTERLINE, JR.

J.B. Detterline, Jr. started his music career in 1955 in his hometown of Coatesville, Pennsylvania. With the legendary 50's Rock 'n' Roll era in full swing, J.B. learned to play guitar, was fortunate enough to be included as one on the "in" musicians in the Philadelphia area, and his band worked steadily fronting a lot of the major acts during the 50's. In fact, J.B. Detterline's band was the second band, ever, to play the famous Peppermint Lounge in New York City.

J.B. began writing songs as early as 1956. He was one of the few Eastern musicians who performed and wrote in the Nashville/Memphis style. In 1974, with the British influence being dominant, J.B. headed for Memphis. However, Nashville was as far as he got. After hearing a few performances in Nashville, J.B. gave up his singing goals and concentrated on writing.

"I began writing," he says, "and I did the independant starvation bit for several years. I worked at several jobs, but I wouldn't quit. I knew it *had* to get better someday. Finally, I got a George Gobel cut. It did very well, and I knew I was going to get other artists interested in my songs." Others did show interest. In 1983, J.B. got a phone call informing him that David Allan Coe was releasing "The Ride" as a single on CBS. That song soon after, went to #1!

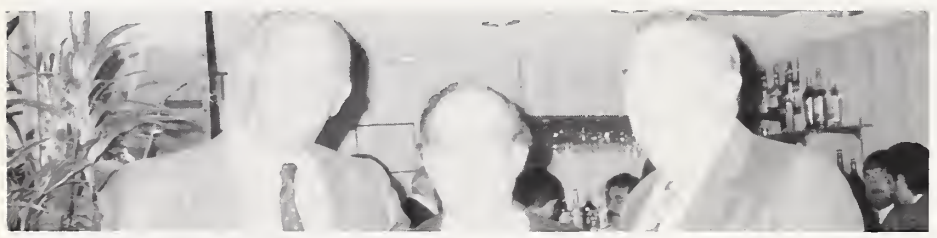
J.B. has never signed an exclusive writer's contract, which goes to prove that a good writer can get "cuts" on his/her own. Detterline has had artists like Hank Williams, Jr.; Sonny Wright; Narvel Felts; Leon Everette; Tiny Tim; and Gary Gentry cut his songs. J.B. summed it all up with "It's nice to have the cuts, but the thrill is *writing* the song!" Spoken like a truly dedicated writer.

Joe Henderson

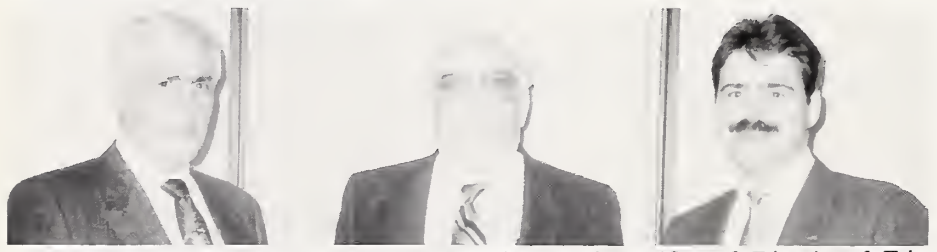
At The Taito America Distribs Meeting

Taito America staged its first annual distributor meeting and golf outing, April 28 and 29 in grand style at three different sites! The popular Lino's Restaurant in Chicago was the first stop on Thursday evening for the cocktail and dinner party. Distribs enjoyed hors d' oeuvres, cocktails and a positively delicious dinner, composed of three entrees with all the trimmings plus dessert! On Friday morning, there was a breakfast meeting at the Westin O' Hare in suburban Rosemont, Illinois. At this function Taito unveiled "Top Shooter," in its final form, with new artwork, mounted rifle, detailed cabinet graphics, ticket dispenser, et al–fully fashioned for the American marketplace. Also revealed was "Twin Eagle," which is the firm's latest kit. Distribs were enthusiastic in their response and , incidentally, Taito's network was very well represented at the two-day event. Next on the agenda was the golf outing, held at Hilldale Country Club, with tournament play, prizes awarded and a cocktail party immediately following. Here are the results of the tournament: **Bob Boales** of Betson Enterprise-Moonachie won for "longest drive"; **Mike Belmonte** of Bally L/S won for "closest to the pin"; amd **Mike Pavlis** of Bally L/S won for "highest score." In "low net," first place went to **Paul Russell** of Active Amusement (Philly); second place went to **Mike McWilliams** of General Leisure (Portland); third place to **Steve Koeningsburg** of State Sales (Baltimore); fourth place to **Bob LeBlanc** of Rowe-Dedham; and fifth place to **Jerry Marcus** of Atlas Dist. (Chicago). In "low gross" first place went to **Pete Entringer** of Audio Visual Amusements; second place to **Bob Haim** of Belam Southeast; third place to **Dave Patterson** of Sun Belt Amusement; fourth place to **Mike Wilkenson** of State Music-Dallas; and fifth place to **Ron Malinowski** of Aladdin's Castle. A special "best dressed" award was presented to **Gabe Novelle** of Northwest Amusement in Winnipeg, Manitoba, Canada who made his appearance "well suited" at this event! The prizes, by the way, were all in cash awards and the proceedings were all recorded on video tape and then played back at the cocktail party for everyone's amusement! This was indeed a fitting climax! The accompanying photos were taken, not on the golf course, but at Lino's Restaurant!

Pictured are (l-r): Jerry Marcus (Atlas Dist. Inc.), Rubin Franco (Franco Distg. Co.), Natalie Kulig (Taito America), Joe Cirillo (Betson Enterprises-Moonachie, NJ) and Yoshi Suzuki, vice president of Taito America.



Pictured are (l-r): Al Toranto (Birmingham Vending), Ron Gold (Cleveland Coin) and Joel Kleiman (Pioneer Sales & Services).



Pictured are (l-r): Taito America's Ben Rochetti, Lew Singer (Central Distg.) and Taito America's Rick Rochetti.

Pictured are (l-r): Jerry Marcus (Atlas Dist. Inc.), Terry Moss (Moss Distg.), Taito's Ben Rochetti and Pete Entringer (Audio Visual Amusements).

Pictured are (l-r): Jim LaRoux (Atlas Dist.-Grand Rapids, MI), Taito's Ben Rochetti, Ed Pellegrini (Atlas Dist.) and Bob LeBlanc (Rowe Int'l.-Dedham, MA).

Pictured are Greater Southern Dist.'s Rubin Piha and his lovely wife, Caroline.

AROUND THE ROUTE

It's true what they say, you don't always realize the value of something until you have to do without it. The telephone, for example. There are times, like when you're in the shower and it starts to ring and you want to tell it to "get lost" as you rush out, dripping wet, only to pick it up and hear a dial tone! What's much worse, however, is when it's sitting, in its usual position on your dest at the office, completely silent for hours at first, and then for days! You look at it, pleadingly, hoping it will ring. You gently remove the receiver from its cradle...you are encouraged by the familiar sound of the dial tone, so you attempt to make your call only to discover, after punching all digits that the repeating dial tone is the only response you're getting. Commencing on Sunday, May 8, and continuing through deadline for this issue, the Chicago office of *Cash Box*, which is located in suburban Cicero, Illinois, was without telephone service, due to a fire at a major Illinois Bell facility in Hinsdale, Illinois, which affected both the business and residential communities in a number of suburbs. Flights were delayed at O'Hare and Midway airports on Monday morning, due to disconnected phone lines between the radar station and the Chicago communications center. We heard so many horror stories about businesses, large and small, which could not function under these conditions; not to mention the households that were without a means of communication for emergency purposes. While Chicago proper was not directly involved at the onset, over-loading and heavy traffic on the telephone system soon began creating some difficulties in the city as well. Just imagine what would happen if all lanes of a major expressway were closed at one time, causing traffic to spill over into other routes of transportation, making for all sorts of tie-ups! Such was the situation that prevailed as yours truly tried to put together a coin machine section for this week's book. On Tuesday, I found a location in Chicago from which I could at least communicate with the home office in California, since we were wrapping up our "Salute To The Jukebox" special. It worked out beautifully, at first. On Wednesday, I was able to resume communication, briefly; however, by early afternoon the Chicago system experienced some technical problems, leaving me with the recorded message "your call cannot be completed, please try again later!" It was back to square one. According to media reports, what started out as a projected four-day interruption could now continue for weeks! To all of you out there with working telephones–cherish those little gems! It's tough doing business without 'em!...If you wish to contact the Chicago office of *Cash Box*, or me personally, try the number first (there's always the possibility of a miraculous resumption of service); otherwise, contact our Hollywood office at (213)464-8241 and they will relay your request to me or try to assist you as much as they can. Don't forget the mail, by the way, it's working perfectly, so keep those letters and press releases coming. We'll need them now more than ever. What was that saying...neither rain, nor sleet, nor snow, nor an ailing Ma Bell, can halt the wheels of the *Cash Box* Coin Machine Section! Thank you for your patience.

Camille Cor io

CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00. CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE—$203 Classified Advertisers (Outside USA add $78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office. 6363 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

OR SALE: DUNK SHOT $1295, EMPIRE STRIKES BACK $545, LOCK ON Sit Down $1795, THE REAL GHOST BUSTER $1495, LAST MISSION $745, DANGER ZONE $1695, TOP SECRET Sit Down $895, BOOT CAMP $995, DARK ADVENTURE $1395, TIC TAC TRIVIA Upright $645, DEMOLITION DERBY 4 PLY $495, STREET FOOTBALL $595, QUARTET 4 PLR $995, MAJOR LEAGUE $595, BLACK TIGER $1095, 1942 Sit Down $695, SKY SHARK Sit Down $795, WORLD CUP $745, VICTORY ROAD $1195, JUNGLE KING $395, PARTY ANIMAL $1295, DUNGEON & DRAGONS $1595, HEAVY METAL $1495, SPRING BREAK $795, F-14 TOM CAT $1295, SUPER FLIPP $395, CHIEFTAIN TANK $1495, THUNDER HORSE $1195, TREASURE ISLAND 4 PLR ROTARY PUSHER $1495, SPIN-OUT I SINGLE PLR $1495, SPIN-OUT II TWO PLR ROTARY PUSHER $1795. **CALL OR WRITE NEW ORLEANS NOVELTY CO.**, 3030 NO. ARNOULT ROAD, METAIRIE, LOUISIANA 70002 TELE: (504) 888-3500.

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Old Gumball and Peanut Vending Machines, and parts. Send description and price to Don Reedy 251 W. Patrick St., Frederick, MD 21701

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SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our Command. JUKEMUSIK and Games, Box 262, Hanover, Pennsylvania 17331—Telephone (717) 632-7205.

DISTRIBUTORS/OPERATORS for Canadian made coin operated Counter Top Games and Electronic Scales. High quality and profit. Low cost direct from manufacturer. Contact ASTRO VISION INC., 145-9 Bentley Ave., Nepean, Ont., Canada K2E 6T7, Tel: (613) 226-7515.

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HENRY ADAMS AMUSEMENT COMPANY, 1317 South 1st Street, Temple, TX 76501—Phone (817) 778-4211. I want to buy Merit Pit Boss and Merit Triv-Whiz (sex) counter (bartop) games.

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DYNAMO POOL TABLES 4x8-$1,000 each 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

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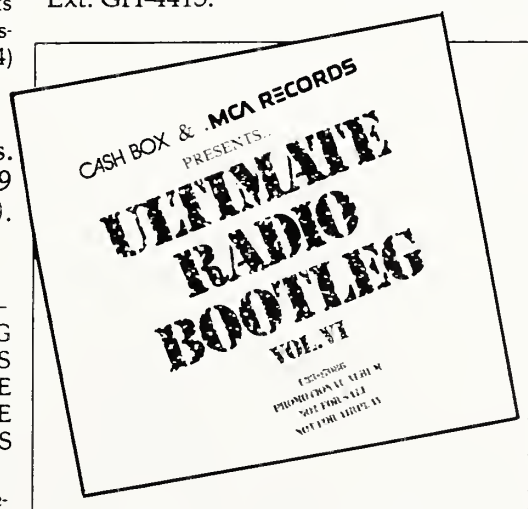

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